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"A NIGHT LIKE THIS."

AT THE ALDWYCH.

A new farce in three acts by Ben Travers, presented by Tom Walls and Reginald Highley, at the Aldwych Theatre, on Tuesday, February 18th.

Knee	Gordon James
Edgar Pryor	John R. Turnbull
Mrs. Decent	Mary Brough
Cora Mellish	Winifred Shotter
Aubrey Slot	Kenneth Kove
Mary Deane	Doreen Bendix
Mrs. Knee	Ethel Coleridge
P.C. Michael Marsden	Tom Walls
Amy	Margot Grahame
Clifford Tope	Ralph Lynn
Miles Tuckett	J. Robertson Hare
Craggy	Louis Bradfield
Snake Lloyd	Archibald Batty
A Cabman	Fred Morgan
Mrs. Tuckett	Norma Varden
Divisional Inspector Curtis	Philip Carlton

Producer ... Tom Walls

Mr. Tom Walls has taught us to expect clockwork precision, perfect timing and quick interplay between the various characters in the farces at the Aldwych; in fact—to use a hackneyed phrase—matchless team-work. Although Mr. Ben Travers' play had a preliminary week at Glasgow, at the first-night last week the running was not as smooth as it might have been or—in all probability—is now. Mr. Ralph Lynn was exceedingly shaky on his lines, and a great deal depends on his quick idiotic response to the cheerfully imperturbable Mr. Walls. However, it was a jolly evening, even if it would have been a slightly better one if the company had been rather more at home in their parts.

The story is considerably more complicated than is comfortable in a farce, and the plot is apt on occasion to get in the way of the fun. It is necessary to have some reason for Mr. Walls to assume the uniform of a policeman and a charming Irish brogue, and for Mr. Lynn to be seriously involved with a gang of thieves, but it is a pity that there should be so many changes of scene and so much explanation. It is in the second scene that Mr. Lynn, as Clifford Fyffe, who has been "in oil" and is now at a loose end, bursts jauntily into the plot. He finds that the pretty young actress Cora Mellish has become entangled with a set of gamblers, and has left a necklace that does not belong to her as security for her debts. Of course, he immediately decides to face the leader of the crooks in his den. The interview, after an amiable start, looked like ending disastrously, and would have done if P.c. Michael Marsden, in love with the pretty parlour-maid at the gambling house, had not stepped into the plot. Michael is after promotion, and has assumed a plain-clothes job without the authority of his chief. When he arrives it is to find Clifford Fyffe a prisoner, and between them they manage to knock out a couple of the gang. It was a diverting moment when Mr. Lynn stepped from behind the curtains and added the finishing taps with a poker.

There was another a scene or two later when Mr. J. Robertson Hare, as a respectable and very bewildered householder was divested of his trousers to prevent him from keeping an appointment with the master-crook, but perhaps the best moment of the evening was the interlude in the fog when various members of the company attempt to bribe the cabby to accept them as passengers. It all finishes in the local police station, when the members of the gang are charged and the ends are characteristically tied-up.

Mr. Travers' job has been to fit the familiar talents at the Aldwych, and he has succeeded with his accustomed skill. Mr. Lynn blunders sublimely into the awkwardest of situations and emerges blithely into the arms of the pretty heroine, who is naturally Miss Winifred Shotter. His first appearance was delightful. He came to meet a girl who used to live in the flat; instead he found a charming damsel in distress, and at once assumed a knight-errantry. Mr. Kenneth Kove's wisp-like performance as Aubrey Slot, who is involved with Cora Mellish in the affair of the necklace, is in delicious contrast with Mr. Lynn, whose idiocy is of the effervescent kind. Mr. Kove never smiles, and everybody can use him as a scoring board. Yet he is as imperturbable as Mr. Walls, superbly self-contained. Mr. Walls, who is perhaps the best actor in this glorious company, has a first-rate opportunity in this farce. He has a way of lounging insolently into the story and giving the impression that acting is the easiest job in the world. It isn't, of course, but that is Mr. Walls' art. Miss Mary Brough, bristling with indignation and full of malapropisms, has the part of Cora's self-appointed guardian, and Mr. J. Robertson Hare is the acme of all quiet and self-effacing rate-payers who have a proper respect for law and order.

Those are the chief parts, but the lesser characters are all well played. Mr. John R. Turnbull made a plausible scoundrel of the master-crook, and he was excellently supported by Mr. Gordon James as the sneaking, nervous "butler," Mr. E. Louis Bradfield and Mr. Archibald Batty. Miss Ethel Coleridge provided an extraordinarily clever little study, and Miss Doreen Bendix acted well as the policeman's young woman. Miss Norma Varden, Mr. Fred Morgan, Mr. Philip Carlton and Miss Margot Grahame made the most of their opportunities.

The play had an enthusiastic reception, and there were speeches from the author and members of the company at the end.

G. W. B.

[*Photo: Capstack, Blackpool.*

The above is a charming portrait of Miss Hilda Campbell Russell, who is appearing in town this week at the Lewisham Hippodrome, playing the role of "Cora" the Vamp, in "The Five O'clock Girl." For so young an artiste Miss Russell has had a most varied experience, and will be remembered for her splendid performances in "Alibi", "Escape", "The Creaking Chair", "The Cat and the Canary", "The Cabaret Girl" and "Lady be Good". Miss Russell has also enjoyed successful seasons in Repertory, Pantomime, and has also toured in South Africa.

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"HERE COMES THE BRIDE."

AT THE PICCADILLY.

A Musical Farcical Comedy in Two Acts, with book by R. P. Weston and Bert Lee, Lyrics by Desmond Carter, Music by Arthur Schwartz, presented by Edward Laurillard, on behalf of the Piccadilly Theatre (1928), Ltd., at the Piccadilly Theatre on Thursday, February 20th.

Robert Sinclair	Edmund Gwenn
Judge Al Phillips	Pip Powell
Pat Sinclair	Vera Bryer
Kitty Sinclair	Jean Colin
Maria	Maria Minetti
Roberto Ricardos	Albert Brouett
Frederick Tile	Clifford Mollison
Jimmy Carlton	Richard Dolman
Miss Simpson	Nita Croft
Registrar	Eddie Jaye
His Clerk	Frederick Mackay
A Witness	Peggy Evelyn
Hawkins	Martin Sands
Dancers	Howell, Harger and Naldi

Producer ... Julian Wylie

Although it is described as a musical farcical comedy, "Here Comes the Bride" differs only from other pieces of the kind by having a rather more complicated plot. In one respect the entertainment is better than most because the melodies are more original. Mr. Arthur Schwartz, the composer, has provided one of the best light scores I have heard for some time. The "High and Low" number is charmingly fresh and completely failed to remind me of anything I had heard before, and that and the sailor song will soon be heard all over the place. Musically, the show is well above the average. Its weakness lies in the poor singing voices of the actors, most of whom were obviously chosen because they can dance. One good voice would have improved the evening immensely.

These versatile librettists, Messrs. R. P. Weston and Bert Lee, have based the book upon an American play, and from the musical comedy point of view it is a trifle too involved. It is a pity that the most spectacular scene, placed in South America, should open the evening, and that the sensational dance by Howell, Harger and Naldi, which brought down the house on the first night, should be over before some of the late-diners arrived. It was during a *Fiesta* that the seeds of the plot were sown. For some reason, a vitriolic gentleman named Robert Sinclair was there with his two pretty daughters—Pat and Kitty—and his bright young lawyer, Frederick Tile. The serious-minded person might enquire how it is that stern business men come to employ impecunious solicitors whose offices are flooded at critical moments by chorus girls, but the reply would involve a long essay on the art of musical comedy.

Howbeit Frederick Tile is in love with Kitty and his partner in London, Jimmy Carlton, fancies Pat, the old man will have neither of the bright young things for a son-in-law; and Tile ruins any possible chance he had when he spends £4,000 of his prospective father-in-law's money in the purchase of some South American acres.

The young lawyer has to return to England in the steerage, and the love-duets on the ship involve an acrobatic feat which shows that Mr. Clifford Mollison was splendidly in condition. He is followed by Roberto Ricardos, a fierce and fiery South American and a ravishing beauty named Maria. There is a fantastic affair of a will and it is necessary, in order that Maria shall inherit a fortune, that a gentleman named Frederick Tile should be her husband on a certain date. A vast sum of money is offered and our sprightly young lawyer goes through a marriage ceremony at the registry office. What follows defies coherent description. There is, of course, the misunderstanding with the heroine, which is the climax of all musical comedy plots; it is followed by the familiar scene in which the hero and heroine discover that they have occupied adjacent rooms for a night in an otherwise empty house: there is the wildest of tirades by the enraged parent and a splendid array of smashed furniture, and, after a charming dress display by the chorus against an effective background of black velvet curtains, comes a happy ending and the discovery that somebody is willing to pay a quarter of a million or so for the land that was the cause of the trouble in Act I.

Most of it was very enjoyable fun, even though there were moments when I felt that Mr. Edmund Gwenn and Mr. Clifford Mollison's talents might have been more sensibly utilised. Mr Gwenn threw himself with great fervour into the part of Robert Sinclair. He danced, he sang, he nearly turned a somersault, and his very intensity was extremely amusing. Mr. Mollison, as quick in mind as he is on his nimble feet, skated pleasantly through the play with Miss Jean Colin, as the pretty heroine, and Mr. Richard Dolman and Miss Vera Bryer, as the other young couple, who dance merrily through the numerous scenes to the blissful conclusion. Mr. Albert Brouett introduced some fireworks into the play as the dago, and Miss Maria Minetti was alluring as the South American beauty.

"Here Comes the Bride" has one or two tastefully set scenes and one interior that was more fitting for a third-rate touring company. The costumes—the work of Anna K. Zinkeisen and G. E. Calthrop—are often strikingly beautiful, and the chorus is first-rate.

G.W.B.

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WANTED, SOLO VIOLIN (lead and/or baton), with library. Also Saxes, 'Cello, Bass (with Sousaphone), Trumpet, Trombone, Drums and Solo Pianist; for South Coast municipal orchestra. Doubles preferred. Must be expert readers at dance and straight. For Easter and prospect of Summer if satisfactory. Age, experience, salary and refs. to Musical Director, Box 89, "The Era."

WANTED, Boy Violinist, must be good performer, for Band, Royal Horse Guards. Apply Director of Music, Cavalry Barracks, Windsor.

WANTED for London Evening's Dance, Violinist, dblg. Sax. Also Banjoist. Both must read and memorise. Young, smart and good showmen. Box 129, "The Era."

WANTED, Violinist (good), with library (Ealing district preferred) to join 'Cellist and Pianist view to cafe or hotel engts. Full particulars Box 131, "The Era."

WANTED (ladies), Violinist and Pianist, to live in at South Coast hotel; average per week 21 hours, straight and jazz. Box 122, "The Era."

WANTED Immediately for R.A. (Portsmouth) Band, leading Violinist, also Solo Euphonium; experienced executants only; preference given to those combining a second instrument. Apply to Bandmaster, Royal Artillery, Clarence Barracks, Portsmouth.

WANTED, Leader Violin (doubling Alto Sax); cinema, near London; pictures, variety; six nights, one mat. State lowest and when can open. Box 144, "The Era."

WANTED, 'Cellist and Pianist, experience not essential, as long as good soloist. Rehearse for stage and hotel engagement. Must not be tall, nor older than 19 years. London applicants. Box 126, "The Era."

WANTED, 'Cellist, dblg. Alto Sax; cafe, 4 hrs. dly. Terms, refs., to Box 141, "The Era."

WANTED, young gents, thoroughly experienced, 'Cellist dbl. Sax. Summer season, starting May or June till end Oct. Possible permanency. Apply Louis Howard, 81, Elgin-avenue, N.9.

WANTED, thor. exp. String Bass player; also 2nd Violinist; for one week, commencing March 10th. Cinema about 20 miles London. Latest ref.; lowest terms, six evenings, two mats. M.D., 2, Knole-rd., Sevenoaks, Kent.

WANTED, Good Clarinet Player, double Violin; state age and capabilities. Box 115, "The Era."

BIRMINGHAM FIRE BRIGADE.
WANTED Known, a Vacancy exists for a Fireman with full qualifications as an E flat Clarinet Player.
Form of application may be obtained from:—
CHIEF OFFICER,
Birmingham Fire Brigade.

WANTED, first-class Clarinet (low), double Sax; Notts cinema. No mats., no Sundays. Box 120, "The Era."

WANTED, Saxophonists, Altos and Tenors, flat pitch, for Circus tour, commencing March 15th till October. Terms £3 5s. weekly, sleeping accommodation found. Must have good tone and dance style, otherwise useless. References and photo first letter, to Ambrose Tiller, Crown Hotel, Gt. Ouseburn, York.

WANTED, E flat Sax, dblg. B flat Soprano, for revue; big tone essential. State age, experience, photo, to Syd Myers, Opera House, Workington.

WANTED, Trumpet and Euphonium (soloists), young, smart men of good character, sobriety essential; good jobs for right men. Stamped envelope for particulars, to Box 132, "The Era."

WANTED at once for No. 1 Band, First Trumpet, other instrumentalists; must be young and of good appearance; essential first-class instrumentalists doubling. Long tour guaranteed. Will Hutchinson, of Bradford, Manchester, write. Every one enclose photograph, terms, stamped envelope for reply. Must be willing to rehearse and open immediately. Box 140, "The Era."

WANTED, Lady Trumpet or B flat Tenor Sax, doubling preferred. Write C., 28, Hagden-lane, Watford, Herts.

WANTED, FIRST-CLASS PIANO-ACCORDION PLAYER, DBLG. PIANO; ALSO QUARTETTE OF VOCALISTS WHO CAN PUT OVER A GOOD SPANISH SERENADE NUMBER. WRITE ENCLOSING LOWEST TERMS, PHOTOS, ETC., TO PETER FIELDING, TOWN HALL, CHELTENHAM SPA.

WANTED, Pianist and Violinist for continuous cinema, North-East Coast; only first-class experienced musicians need apply. Box 142, "The Era."

WANTED, a good Pianiste (Accompaniste and Solo Violiniste. Only young ladies of good appearance need apply. For trio act; stage work. Audition to-day (Wednesday) and Thursday, 11 to 1. 30, Woodstock-avenue, Golders Green, N. 'Phone: Speedwell 1782.

WANTED, Pianist, 'Cellist, Drums and Effects, for cinema, Gerrards Cross district. Apply, with terms, refs., etc., to Box 147, "The Era."

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
(2 minutes from Westbourne Park Station. 'Buses 28, 31 and 46).
Phone: Abercorn 2317.
Office Hours: 10—4 daily; Saturdays 10—1.
Licensed annually by L.C.C.

WANTED Known,
MAUD RISELEY, A.R.A.M., MUS. DIRECTOR AND LEADER, HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND STANDARD WORKS STUDIED.
Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.
ORGAN.—LESSONS (CINEMA ORGANIST) AND PRACTICES, WITH ORCHESTRA INCLUSIVE FEES.
SAXOPHONE LESSONS by an expert and practices in dance music in the afternoons.
Reduced fees for pianists taking organ as second study.
DRUMMERS.—LEARN TO READ AND PLAY DRUMS AND XYLOPHONE. LESSONS BY WELL-KNOWN DRUMMER AND XYLOPHONIST, JIMMIE LITTLE. DRUMS AND LEEDY XYLOPHONE SUPPLIED FOR LESSONS.
Music from large library freely lent for home study.
Engagements provided, when proficient, in Cinema, Cafe, Hotel and Dance Bands. Over 50 late members in good positions at home and abroad.
Classes, continuous, held in our large, well-ventilated Hall with stage.
Junior Classes now formed, special tuition and reduced fees to backward instrumentalists.
Pianist and Violinists: Practices in quick-change pictures 1 to 2 o'clock on Tuesday, Wednesday and Friday; also Saturday mornings, 10—1 o'clock. Single practice or short course. Auditions and advice free. Special practice in dance music with orchestra on Tuesday and Thursday afternoons. Single practice if desired.
All Instrumentalists kindly send names and pars. for engagements.
THE WESTBOURNE DANCE BAND
(any number)
FREE FOR ENGAGEMENTS.
All coms. to M. Moir, Sec.

WANTED, Portable Player, or other instrumentalist suitable to join violinist for pitching (must have own instrument). Particulars to Box 134, "The Era."

WANTED, Musicians for N. London Dance Band, semi-pros. only. Willing to rehearse. Bennett, 26, Hornseyrise, N.19.

WANTED, First-class Lady Musicians for Dance Band in formation. Full particulars, age, and photo if possible first letter. Must be tip-top or useless. Combination already formed considered. Box 110, "The Era."

WANTED, Band (five-piece) for dance hall in Scotland. Commence end of March. Six months' season. Write terms and particulars, also when available for audition, Richard & Marks' Agency, 19, Garrick-st., London, W.C.2.

WANTED, Semi-Professional, or good Amateur, Wind Instrumentalist. Apply Imperial Band, 37, Wardour-street, W.1. Stamped-addressed envelope.

WANTED for the Band of a Famous Scottish Regiment with long period of Home Service—Cornet, Clarinet, Brass Bass, Violin, 'Cello and Piano players, between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, "The Era."

WANTED, Instrumentalists (wood-wind, brass and string), age 14 to 23. Home service. Numerous engagements. Ex. opportunity anyone des. taking up musical career. Apply Bandmaster, The Royal Sussex Regt., Shaft. Bks., Dover.

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 149, "The Era."

BRISTOL CITY POLICE BAND.
WANTED, the following instrumentalists at once for above Band.
E flat and B flat Clarinets, Cornets, French Horns, and Bass player. Good experienced executants only entertained; preference given to those combining string instruments.
Age not over 28 years; height not below 5 feet 10 inches.
Director of Music: Captain F. W. Wood, M.V.O. (late Director of Music, Scots Guards).
Apply:—
The Chief Constable,
Central Police Office,
Bristol.

WANTED Known, H.E. the Governor of Bengal's Orchestra has vacancies for a Pianist with a knowledge of an orchestral instrument, Solo Cornettist and 'Cellist. Promoted Sergeant after six months with orchestra. Must enlist. Apply Director of Music, Government House, Calcutta, India.

WANTED AS CONSTABLES,
First Class Bandsmen,
Bass Trombone, French Horn, Bassoon, and Cornet,
for Police Military Band.
Also Pianist (Dance).
Must be under 30 years of age unless entitled to reckon previous services for purposes of pension, and not less than 5ft. 10ins. in height. Under special circumstances exceptions might be made.
Police rates of pay, pension, etc. Written applications stating experience, qualifications and instrument played to the Chief Constable, Sheffield.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Music on hire—1d. per copy, from symphonies to fox-trots. Thousands of pieces to choose from. Cinema music (full orchestra and two pianos). The cheapest music lending library in London. Abbott's Lending Library, 47, Uxbridge-road, Shepherd's Bush, W. Phone: Riverside 2578.

WANTED Known, the Norris Music Lending Library. Expert fitting, low weekly terms. 57, Osborne-rd., Brighton.

WANTED, the PRESENT ADDRESS of Frederick Hamer, formerly of Manchester, and late Pianist at Midland Hotel, Manchester. Urgent. Gudgeon, Broome Hague, Mottram, Cheshire.

FIRST 500 COPIES AUTOGRAPHED.
WANTED Known, advice on all Violin matters. H.R., Mitcham. A new book, invaluable to violinists. Contents: Instruments, Teachers, Technique, Study and Practice, The Profession, Modern Small Orchestras, etc. Post free, 2/2. Publishers, G. Witham, 53, Boundary-road, Sidcup, Kent.

MUSICIANS' WANTS.

WANTED, Seaside Engagement by experienced Pianiste M.D.; hotel or cafe; large library. Box 111, "The Era."

WANTED, Engt. Musical Director, Violin, late Moss and Macnaghten halls. Sykes, 247, Branch-road, Ewood, Blackburn.

MUSICIANS WANTED.

THE CINEMA BUREAU
(Recognised as the Trade Bureau everywhere).
18 CECIL COURT,
CHARING CROSS ROAD, W.C.2.

WANTED KNOWN,
TO AMATEURS.
DO NOT BE DISCOURAGED. WE ARE HERE TO GIVE YOU A START IN THE PROFESSION. QUALIFIED MUSICAL DIRECTORS ARE EMPLOYED FOR THE PURPOSE OF GIVING YOU THOROUGH ORCHESTRAL TUITION AND SIGHT-READING EXPERIENCE. ORCHESTRAL CLASSES HELD DAILY FROM 10.30 TILL 12.30, AND ON TUESDAY AND THURSDAY EVENINGS FROM 6 TILL 8 P.M. THE VERY LATEST ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDY.

TO SEMI-PROFESSIONALS.
IF YOU ARE OUT OF PRACTICE AND NEED SOME POLISHING UP, GIVE US A CALL. WE WILL GIVE YOU EVERY ASSISTANCE AND ASSURE YOU OF AN ENGAGEMENT AFTERWARDS.

TO PROFESSIONALS.
IF YOU ARE NOT ALREADY ON OUR BOOKS, WE ADVISE YOU TO DO SO WITHOUT DELAY.
WE ARE THE RECOGNISED AGENTS IN THE PROFESSION FOR SOUND LUCRATIVE ENGAGEMENTS.

TO MUSICAL DIRECTORS.
IF YOU REQUIRE AN EXPERIENCED FULL ORCHESTRA, QUARTETTE, TRIO OR ANY INDIVIDUAL INSTRUMENTALISTS, WRITE, CALL OR 'PHONE TO
THE CINEMA BUREAU,
18, CECIL COURT,
CHARING CROSS ROAD, W.C.2.
'PHONE: TEMPLE BAR 1414.
Regd. L.C.C.

MUSICIANS' WANTS.

WANTED, Engt. by smart Mus. Dir. (Piano or Baton), Cine-Variety or Hotel. Extensive experience. M.D., 51, Matlock-road, Leyton, E.10. 'Phone: Walthamstow 1437.

WANTED, ENGT. BY FIRST-CLASS M.D. (VIOLIN); EX. REFS.; EXTENSIVE LONDON EXPERIENCE, INCLUDING BROADCASTING; YOUNG, SMART; POWERFUL TONE; CINEMA OR HOTEL. 135, ABBEY ST., RUGBY.

WANTED, Engt. by Lady Pianist, Mustel Organist (late M.D. largest cinema Midland city, ten years); cinema, theatre, dance, cafe; season or perm.; Brighton or South Coast preferred. Miss Hutchings, 471, Foleshill-rd., Coventry.

VIOLA.
Bournemouth Orchestra.
WANTED, Engt. by 3rd Viola, May. Refer Sir Dan Godfrey.
Dallas Fry, Pavilion, Bournemouth.

WANTED, Engt. exp. Violinist (lead or repetiteur), any business; refs.; any distance. Violinist, 19, Paxton-st., Hulme, Manchester.

WANTED, Engt. by young expd. Violiniste; any business; perm. or dep. V., 65, Chestnut-grove, S.W.12.

WANTED by Violinist, young, smart, thorough experience, cinema, var., revue; late of T.R. Cinema, Manchester. Open for engt. 1, Manchester-rd., Walkden, Manchester.

WANTED by Lady Violinist, L.R.A.M., short summer engagement (experienced leader); could provide trio (V.C.P.). Box 116, "The Era."

WANTED, Engt. Violinist and Pianist (Lib.), young and smart, no fancy prices, anywhere. M. D., 4, Salisbury-road, Currock, Carlisle.

WANTED, Engt. by first-class Violiniste, leader or rep.; thor. exp. any bus.; anywhere; lib.; refs. 44, Cranmer-road, Brixton-road, S.W.9.

WANTED KNOWN, VIOLIN CONDUCTOR, DBLG. VIBRAPHONE & SAXOPHONES; CONCLUDING FOUR YEARS AT SUPER CINEMA; SEEKS ENGAGEMENT ANYWHERE. BOX 125, "THE ERA."

WANTED, Engts. exp. Violinist, dblg. B flat Tenor Sax and Alto Sax; gigs or perm.; first-class exp. 75, Somerset-rd., N.18. 'Phone: Tottenham 3683.

WANTED, Engt. by first-class Violinist Leader; brilliant soloist; library. Box 133, "The Era."

WANTED, Light Engt. by Violiniste, or would join others; practice view to engt. Violiniste, 27, Thorne-rd., S.W.8.

WANTED, Engt. by expd. Violinist, any business; open immediately, anywhere. Violinist, 6, Balliol-rd., Hitchin.

WANTED by Violin, dbl. Sax; four yrs. ex.; lead or rep.; would dep.; London or country. Terms £3 5s., 6 days. Write M. Vald, 60, Heath-st., Stepney, E.1.

WANTED, Engt. by first-class Lady Violiniste, in Birmingham; good soloist and every experience in orchestral playing; would lead or rep. Box 57, "The Era."

WANTED Known, disengaged, Winifred Bennet, L.R.A.M., Violiniste Leader, experienced all lines, dep. or perm. 12, High-rd., Woodford Green, Essex. 'Phone: Buckhurst 2401.

WANTED, Engt. by brilliant Leader, dblg. Alto Sax, exp. all lines; immense library. Leighton, 29, Manor Park-road, N.W.10.

WANTED, Engt. (through Talkies) by first-class Violiniste Leader, exp. all lines, ex. refs., any pos., perm. or season, any distance. Delainey, 979, Finchley-rd., Golders Green, N.W.11.

WANTED, Engt. as Leader or Mus. Dir. Brilliant orchestral and solo violinist; thoroughly exp. in cinema, concert work and variety. David H. Booth, Tivoli, Clacton-on-Sea.

WANTED Known, Carmen Valeska, Violiniste Leader, disengaged; experienced all lines; thoroughly reliable; good references; could supply first-class trio. 59, High-rd., Kilburn, N.W.6. 'Phone: Maida Vale 3531.

WANTED, Engagement by exp. 'Cellist, dblg. Tenor Banjo; London districts; any business. Box 584, "The Era."

WANTED, Engt. by thor. exper. 'Celliste; open for Summer season offer. 49, Shrubbery-rd., S.W.16. 'Phone: Streatham 4112.

WANTED Known, disengaged, 'Cellist, fully experienced, late symphony and opera. Arthur Boyes, 9, Derby-rd., Southport.

WANTED by thor. exp. 'Cellist (late Opera Municipal). Can supply excellent Trio. Mod. salary. Ex. library. Carson, Box 128, "The Era."

WANTED, Engt. by exper. 'Cellist, dblg. Tenor Banjo, mod. terms. 'Cellist, 51, Bedford-road, Clapham, S.W.

WANTED Known, experienced lady 'Cellist would combine orchestral playing with light domestic duties in hotel, hydro or cafe; state salary. Apply Box 94, "The Era."

MUSICIANS' WANTS.

WANTED Known, Exp. 'Cellist, open odd engts. or deputising. Shaw, Mitcham 3828.

WANTED, Engt. by expd. young 'Celliste, cafe, theatre or pictures; good refs. 26, Margaret-street, Hull.

WANTED Known, at liberty, Clarinet dblg. E flat Sax; perm., theatre work pref.; exp. A. H. Popple, Clar. and Sax., 85, Sycamore-rd., Nottingham.

WANTED, Engt. by Orch. and Solo 'Cellist, good-class cinema or cafe, London or near. Buckler, 80, Halford-road, Hillingdon, Uxbridge.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakehall-road, Carshalton. 'Phone: Wallington 1696.

WANTED, Engt. by young, expd. 'Celliste, perm. or dep., London only. 'Celliste, 7, Cotleigh-road, N.W.6.

WANTED Known, 'Celliste, A.R.C.M., exp. solo or orch., desires engt.; South Coast, central only. Box 146, "The Era."

WANTED, Engt. by 'Celliste, lady, A.R.C.M., experienced concert, cafe, hotel, high-class cinema; can double Banjo. Apply Box 149, "The Era."

WANTED, Engt. by young 'Cellist, cinema or cafe; previous experience. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED, Engt. by Lady 'Celliste, doubling Banjo; expd. both instruments. 'Celliste, 9, Westgate-terr., Earls Court, S.W.

WANTED, Engt. by Ida Santarelli, Violiniste, Conductress, experienced any business; large library. 'Phone Brixton 5016.

WANTED Known, 'Cellist now open, cafe or cinema; exp. all lines; would deputise. 7, Shacklewell-row, Dalston, E.8.

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED, Engt. by Bass, expd. tenting or Military band. Bass, 1, Warburton-st., Pendleton, Manchester.

WANTED KNOWN, AL ROACH, String Bass and Sousaphone, at liberty from Feb. 24th. Ex-Kneller Hall, Paul Specht, Savoy Orpheans, Ritz Hotel, Montreal, Canada. Any business. Also first-class arranger. Age 28S. Write, c/o 14, Agnew-rd., Gorton, Manchester.

WANTED, Engt. by first-class Contra-Bass and Sousaphonist (through Talkies), experienced all lines; go anywhere; straight or jazz. H. Richardson, 3, Westwood-avenue, Blackpool.

WANTED Known, Violet Burdee, Double Bass at liberty; would deputise. 105, Valley-rd., Streatham, S.W.

WANTED Known, Jerry Farmer, Contrabassist, disengaged; tip-top player (late Principal Bass, National Orchestra of Wales). 45, Grange-rd., Stourbridge, nr. Birmingham.

WANTED Known, W. Bannister-Loughlin, Contra-Bass-Tuba, and Sousa., dis. Bannister-Loughlin, Contra-Bass-Tuba, Morecambe.

WANTED, Engt. Flute, Piccolo, Alto Sax, exp. any bus. Dora Coles, 12, Elm-rd., Higher Tranmere, Birkenhead.

WANTED, engt. by first-class Flautist, dis. through talkies; excellent references; high or low pitch; audition anywhere. R. W. H. Wright, 125, London-road, King's Lynn, Norfolk.

WANTED, Engt. by Flautist, dblg. B flat Tenor and Sop. Saxophone; expd. all lines, straight or dance; season or perm. 20, Fern Bank, Nelson, Lancs.

WANTED by ALTO, TENOR, BARITONE, SOP. CLAR. BANJO & SPAN. GUITAR.
Young, smart appearance, first-class English and Continental dance exp. Sax, 255, Crystal Palace-road, London, S.E.22. Syd. 4532.

WANTED Known, LES. TURNER, Alto Sop. and Clar.; brilliant tone; reader; young; just concluded long engt. at Elite Ballroom, Nottingham. Address: 6, Stanford-st., Lowestoft.

WANTED, Engt., Sax, Tenor, Alto, Sop. and Clarinet. 70b, Portsdown-rd., Maida Vale, W. Paddington 3415.

WANTED Engt. by Lady Sax, dblg. Piano. 11, Glazebury-road, West Kensington. 'Phone: Fulham 6329.

WANTED, Engts. by E flat Alto, C Melody and Soprano, Sax; any distance. F. D. Hill, 16, Fortess-rd., Kentish Town. Hampstead 5181.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED, Engts. by Tenor Sax-Violin; ex. reader, S. or D. Flippence, 128, Allison-rd., N.8. Vic. 9200. Ex. 111.

WANTED Known,
Billy Quarton,
Disengaged; any bus. See Cards.

WANTED, Gigs; young, experienced; Alto, Tenor, Sop., Clar. Wilson, 190c, High-road, Streatham. 'Phone: Streatham 0576.

WANTED Known, experienced Saxophonist at liberty for odd dates. George E. Jones. (See Musicians' Cards).

WANTED, Engt., Alto Sax (gigs or dep.); good tone, ex. vocalist; young, smart. Reg Harrison, 182, Higham-rd., Tottenham. 'Phone: Ger. 5091, Ex. 16.

WANTED, Gigs, by young, expd. Sax, Tenor, Alto and Sop. Mace, 16, Uckfield-grove, Mitcham. 'Phone: Mitcham 2319.

WANTED, Engt. by E flat Alto Sax, vacant Saturday. 'Phone: North 2117.

WANTED, by Alto and Sop. Saxes doubling Clarinet; also Drummer with first-class kit, bells, etc.; young and smart; joint or sep., or would supply band. C/o Sax., 76, Albion-rd., New Mills, near Stockport.

WANTED KNOWN,
JACK WESTON, MODERN STYLIST, ALTO (OR TENOR) AND BARITONE SAXES, CLARINET, VIOLIN AND VOCALIST.
Just concluded Albert Palais, Glasgow. Offers and enquiries, 22, Church-rd., Seaforth, Liverpool.

WANTED, Gigs, Alto Sop. Sax. Can supply band. H. Coomber, 19, Mount Pleasant Villas, N.4. Mountview 3642 (10.45 till 11.30 a.m. and 3 till 4 p.m.).

WANTED, Engts. by first-class Alto Sax, dbl. Clar. 38, Norfolk-av., N.13. 'Phone: Palmers Green 4430.

WANTED, Gigs, or any business, by E Flat Alto Sax dblg. Clarinet. Clay, 24, Coopers-rd., Old Kent-rd., S.E.

WANTED, ENGT. BY SAXOPHONIST, E FLAT ALTO, CAN DBLE. CLARINET, EXPERIENCED DANCE, STRAIGHT; 3 YRS. WELL-KNOWN HOTEL; FIRST-CLASS REFS.; ANY BUS. BRYDSON, 2, ALBERT-ROAD, ST. MARY CRAY, KENT.

WANTED Known, Alto Sax, doubling Clart., open for engagements; any bus.; sight reader; 17 years.' Army exp. Abbott, 83, Gold-st., Stepney Green, E.1.

WANTED Known, Alto or Tenor Sax, Clar. vacant, vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED immediately, Lady Saxophonist and Banjoist; out of town, dance work. Box 153, "The Era."

WANTED Known, Trumpet, first-class, young, modern style, expd., wants odd gigs. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED, Engt. by LADY TRUMPET, dblg. 'Cello and Piano; straight or jazz. 'Phone: Sydenham 2950.

WANTED, Engt. by Brilliant Trumpet, any bus., steady and reliable. Tour or perm. Apply, F. Butler (M.U.), "Sunnyside," Shilton, Coventry.

MUSICIANS' WANTS.

WANTED Known, Trumpet and/or Tenor Sax, read anything; gigs only. Holborn 8903. R. Few, 1, Digby-road, N.4.

WANTED, Engt., by Lady Trumpet; odd dates or town only; experienced. Letters, E. Blackmore, 20, Rutt's-terrace, S.E.14.

WANTED, Trumpet or Cornet, experienced; would give musical abilities for work found; London area. Smith, 17, Malvern-ave., Highams Pk., E.4.

WANTED Known, dis., Solo Cornet, Trumpet, Saxhorn E flat; expd. all lines; ex. refs.; reliable. Allen, 57, Warwick-avenue, W.9.

WANTED Known, Trumpet (Dance), modern style, reliable, open for gigs, etc. Tott. 1388. 24, Vartry-road, Stamford Hill, N.15.

WANTED Known, Lady Trumpet, doubling Violin and Banjoline; experienced straight and jazz. 52, Disraeli-rd., Putney, S.W.

WANTED by Trombonist, position in orchestra or band; 7 years' experience as soloist; highest references. Box 582, "The Era."

WANTED, Engt., Trombone, expd., opera, concert and variety bus.; season or perm. Fawcett, 10, Heathfield-rd., Ayr, Scotland.

WANTED, Engt. by Trombone; all-round experience; age 27. 11, Manor-st., Deansgate, Manchester.

WANTED Known, Organist, experienced, free to deputise; any type. 4, Parkside, Cricklewood, N.W.2. 'Phone: Willesden 2921.

WANTED Known, Solo and Orch. Organist desires change of appointment; good performer, experienced in film work. Box 118, "The Era."

WANTED, post by Orchestral Organiste, Mustel, reed, long experience, good sight-reader, refs. 12, Spezia-road, Harlesden, N.W.

WANTED, Engt. by exp. SOLO ORGANIST. 202, Westbury-avenue, N.22. Tott. 3892.

WANTED Known, Organist (solo), any type; expd.; will dep. Organs, 26, First-avenue, Walthamstow. 'Phone: 1289 Walthamstow.

WANTED by Organiste, solo or orch., pipe or unit; exp. reader and quick cinema fitting; any bus. Aud. and terms arranged. Box 138, "The Era."

WANTED, by Solo Organist, one day per week; Wur., Christie or Compton. Box 148, "The Era."

WANTED by Pianist, Accomp. Orch. with up-to-date library. Transp. write M.S. & C. Day engagement or after 10 p.m. A. M. Elliott, 50, Hanley-road, N.4.

WANTED by Dance Pianist, evening engts.; reliable, own lib. Clack, 24, Moylan-road, W.6. Fulham 5830.

WANTED, Engagement by Experienced Pianiste and Violiniste; seaside or town, hotel or cafe. Box 112, "The Era."

WANTED by Orch. Pianiste, any bus. Lucy Fleming, 27, Brading-road, Brixton Hill. Brixton 5938.

WANTED, Engt. by Orch. Pianiste, dblg. Organ; also experienced as Panatrope operator; good references. Box 119, "The Era."

WANTED, ENGT. BY YOUNG LADY, BRILLIANT ORCHESTRAL PIANISTE; RELIABLE; EX. REFS.; CINEMA, HOTEL OR RESTAURANT. BOX 127, "THE ERA."

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SHAW AT THE OLD VIC.

Shakespeare will have to look to his laurels in the Waterloo-road, for Monday's audience for "The Dark Lady of the Sonnets" and "Androcles and the Lion" was so enthusiastic that the audience may demand a regular place for G.B.S. in repertory. In fact, that the Old Vic. shall be the home of Shakespeare, Shaw and opera! Certainly the present programme is one of the most entertaining to be found in London. "The Dark Lady of the Sonnets," that delicious gesture by Mr. Shaw on behalf of the National Theatre, is the ideal one-act play, witty, audacious and full of charm. It was beautifully acted on Monday night by Mr. Harcourt Williams, as the nimble-minded Shakespeare, Miss Martita Hunt who, womanly regal unbent very graciously as the Queen, Miss Adele Dixon, a beautiful dark lady, and Mr. Henry Wolston, as the beefeater whose lips dropped the pearls of speech that were so eagerly recognised by the audience.

"Androcles" is a charming morality, and its naivety and wise humour were as captivating as when the play was first produced by Mr. Granville Barker. Mr. Brember Wills was well cast as the gentle Christian who relieved the lion of the thorn; Miss Martita Hunt was splendidly patrician as Lavinia; Mr. John Gielgud made an elegant *flaneur* of the Emperor and Mr. John Wyse acted well as the cynical Captain. There was an admirably robust Ferrovius in Mr. Donald Wolfit and Mr. Eric Adeney, as the "Editor," Mr. John Killner, as the craven-hearted Spintho and Miss Margaret Webster, as Megaera, should also be singled out for praise. Mr. Richard Riddle's lion was one of the most charming beasts seen on the stage for a long time.

G.W.B.

HALF-TERM THEATRE.

The Half-Term Theatre has, it is stated, been specially designed for the purpose of entertaining children who are home from school on the mid-term break. The idea appears to be a very good one; at all events, the Embassy Theatre, Swiss Cottage, was packed on Monday afternoon with a crowd of youngsters, all enjoying themselves in happy fashion.

The programme seemed to have been drawn up so that it might appeal to all ages. There were two little plays. The first, "The Workhouse Ward," by Lady Gregory, was taken full advantage of by Mr. Charles Thomas and Mr. Gilbert Walshe as two Irish rustics who spend their declining years in happily going over their fights and differences in the past. The vivid, poetical peasant language of Ireland was spoken splendidly by the pair of them, also by Miss Phillis McCutcheon, the third participant in the play. The second play, "Shivering Shocks," by Clemence Dane, turned out to be a bare-faced essay in the horrific; and with its suggestion of physical torture, was not altogether in the picture. The programme admitted the possibility of its not proving "wholly suitable to very young and imaginative children." In that case, why was it included at all? The acting in it, generally, was uncertain, but a fine little performance came from Mr. Charles Rowden, as a cockney manservant. The rest of the features consisted of folk-songs, pleasantly sung and mimed. The most amusing of these was "Riding Down from Bangor," and the most beautiful was "Flowers in the Valley," in which the lovely posing and gestures of Miss Jean Matson were noticeable assets to the pleasing tone of the whole. Miss Mary Payne did excellent work in a number of those little wordless plays. One was able to carry away from this entertainment memories of beautiful colour contrasts and of haunting, poignant little folk-tunes. Yes, and one recalls that one learned in the "thrill" play that a simple way of making a powerless man divulge a secret would be to put a lighted match between his fingers. But let's hope the children forget it!

ENTERTAINMENT TAX.

Deputations to the Chancellor.

The Chancellor of the Exchequer, in view of his coming Budget proposals, has now made appointments to receive two deputations from the entertainment industry, in respect of the Entertainment Tax, on March 6. The deputations are those of the Entertainment Tax Abolition League and of the Provincial Entertainment Proprietors and Managers Association. The former includes the Theatrical Managers Association, the Association of West End Theatre Managers, the Entertainments Protection Association and the Cinematograph Exhibitors Association. This group of associations has asked Mr. Snowden to hear representations as to the urgency for the total repeal of the Entertainments Duty.

The Provincial Entertainments Association on the other hand, recognising the heavy commitments of the Government in respect of the need for remedying existing industrial conditions and the solution of the problem of continued unemployment, is to make the more moderate proposal to the Chancellor of the immediate removal of the duty charged upon all admission prices up to and including that of one shilling. This remission of the duty upon the lowest priced seats now taxed will, it is hoped, be possible, and if so will give relief where it is most needed among the great masses of the industrial population who are at present, partially or wholly unemployed.

The Provincial Entertainments Association, which includes proprietors of all forms of indoor amusement in its membership, has received from cinema exhibitors strong support for its policy, and is pleased to see that the Cinematograph Exhibitors' Association General Council, under pressure from proprietors of cinemas in the country generally, has at length decided "That the policy of the Association should be to press the members of the Entertainment Tax Abolition League to agree to the abolition of the Entertainment Tax up to one shilling as a first instalment."

Proprietors of provincial entertainment houses believe that the remission of the duty asked for will enable them to carry out schemes for refurnishing and redecoration, which will increase employment.

R.G.T. Fund Meetings.

The annual meeting of the Royal General Theatrical Fund Association will be held at the offices, Goschen Buildings, Henrietta-street, W.C., on Tuesday, March 11, at 12 noon, for the receipt on the Annual Report, the Accounts for 1929, the Election of President, Chairman, Treasurer, Directors and other Officers for the ensuing year.

The meeting will be preceded at 11.30 by a special general meeting, at which alterations to rules will be discussed. A recommendation of the sub-committee that the annuities shall be raised £1 per week all round will also be considered.

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The Realm of Music

By L. HENDERSON WILLIAMS.

EVLYN HOWARD-JONES.

Mr. Howard Jones has ceased to specialise in Beethoven and gave a mixed programme of piano music at Æolian Hall on the 17th inst. It is just as well he has taken to the open road, for specialism yields more disadvantage than real gains—except in Bach, which is as much a mental hygiene as insisting on pure air and light. Mr. Howard-Jones is a musician of refinement and of a technique adequate to express his opinions. The general effect of his playing is pleasant in touch and manner. But his opinions have not the force of personal conviction and his interpretations seemed less the outcome of thought, which is a positive thing, than of reverie, which is a mere passive and uncritical contemplation of the stream of images. We did not feel that he was inside the mind of either Bach or Brahms. The recital closed with Chopin's B minor Sonata.

JEAN HAMILTON.

Miss Hamilton's playing shows character. She has taken the measure of her own mental and technical ability more accurately than nine out of ten young recitalists—though she *did* include in her programme Beethoven's Sonata opus 110, which remains a experiment of the outlook of the twenties. Apart from this, she showed a good sense of rhythm and her use of *tempo rubato* was, consequently, well proportioned. She has a firm touch, mentally and physically, inclining to inflexibility, and she carried through an exacting programme including Brahm's Variations on an Original Theme and Bach's French Suite in A flat, with commendable assurance. One of her most successful performances was of the Albeniz "Seguidillas." Stravinsky's "*Serenade en La*," new to most of us, said little worth the saying, the "Rondoletto" was the best of the four sections—a neat and shapely little movement.

ELLY NEY AT TUFTON STREET.

This gifted pianist gave us a superb specimen of her art at the Music Society's meeting, on Tuesday, 18th. There is at times a quality of mystery, very rare and individual, in her playing, and a veiled passion conveyed as strongly in soft as in full-toned passages. And she produces the most amazingly resonant tone that never becomes merely noisy. Bach's Chromatic Fantasia and Fugue became strangely but sincerely modern in her hands—an interpretation at the opposite pole from Arnold Dolmetsch's etherealised version of it on the clavichord. Yet both are possible within Bach. Beethoven's Sonata op. 111 was played, the first movement with splendid fire, the slow with the essential simplicity of statement and a wonderful variety in tone within deliberate limitation of volume. But she shone very greatly, and unusually in kind, in her rendering of the Brahms Quartet in A, op. 26. Never was a pianist more gracious to the strings or, consequently, an *ensemble* happier in balance. The members of the International String Quartet were strung to their highest pitch of musicianship and combined with her to give us a richly-satisfying interpretation of the chamber music.

THE FOURTH COOPER CONCERT.

The finest artistic fruit of this evening came last—with Mme. Croiza's singing of the Debussy group. Debussy came near to greatness in his intense realisation of these essentially small songs, for there is not a line that is noble, though many that are moving in these poems of Verlaine and Villon. One cannot conceive of anything more characteristically French than this intimate collaboration in creating estimable art from such apparently infecund material. Mme. Croiza sings these songs with an art as polished as that of the makers. She shows the most admirable judgment in balancing lyrical with dramatic claims, and chooses the unique musical gait and manner calculated to express each mood most perfectly. In short she is, in her chosen line, an artist of the first rank. Next to Debussy in interest came Ravel's "*Chansons Madécasses*," originating, one supposes, in native melodies collected on the spot and arranged for voice, flute, 'cello and piano. The second verse—depicting the advent and ultimate extermination of the colonising and Christianising whites—was both subtly and powerfully depicted, and the whole set of scenes well conveyed through the medium of song (Mme. Croiza) flute (Joseph Slater), 'cello (Douglas Cameron) and piano (George Reeves). "*Le Bestiaire*"—twenty-six would-be characteristic verses by Guillaume Apollinaire set by Louis Durey—had good points in passing, but was so long as to become boring. Songs by A. de Castillon and Chausson did not reach the Debussyte level.

KATHERINE BRANDT.

Mme. Brandt sang in Russian and German only, and neither in manner nor diction did her German distinguish itself greatly from her Russian. She has a typically Russian voice, powerful and of wide range, in this case spoilt by a vibrato so extreme as to seriously affect intonation. Like nearly all her countrywomen, she has a dramatic style of delivery, and in both Schubert and Brahms she stressed dramatic points at some sacrifice of the lyrical line. In Tchaikovsky's songs, however, particularly the "Fatal Minute" and the "Gipsy Song," this declamatory presentation was more in keeping than one could feel it in "*Gretchen am Spinnrade*" (Schubert) or "*Immer leiser wird mein Schlummer*" (Brahms). Mr. Percy Kahn proved a pleasant-toned, very self-effacing accompanist.

GEORGES PITSCH.

Although M. Georges Pitsch did not introduce any novelties in the course of his violoncello recital in Wigmore Hall on Thursday evening, he brought to the familiar Boccherini Sonata, the unaccompanied Bach Suite (G major, No. 1) and the Brahms Sonata in E minor a musicianly wisdom and experience that never ceased to hold the interest of the audience. He phrases with understanding and produces a charming *cantabile* tone in slow movements. Miss Kathleen Long was his partner in the Brahms and the *ensemble* was well balanced, sincere and natural. At the same time, the finale of that Sonata does not show Brahms at his best. It is laboured; much ado about rather small matters musically, and its fussily active gait is trying to a slow speaking instrument like the violoncello. M. Pitsch, too, was heard to best advantage in contemplative, melodic passages. Miss Kathleen Markwell accompanied the group of smaller pieces with good taste and pleasant touch.

ROYAL PHILHARMONIC SOCIETY.

Sir Thomas Beecham conducted a programme of only three works at Queen's Hall on Thursday night. These were Balakirev's Symphonic Poem "Thamar," Beethoven's Pianoforte Concerto in G, in which M. Alfred Cortot was soloist, and Dvorak's Symphony No. 2, in D, which is so seldom heard as to rank almost as a novelty. We have heard the Philharmonic Orchestra play better. There was a certain amount of untidiness in the earlier part of the evening, possibly caused by factors in connection with rehearsal. On the other hand, there were those peculiarly brilliantly effective moments inseparable from the conducting of Sir Thomas Beecham. One such, particularly felicitous, was his handling of the close of the *Andante con moto* in the Concerto and the entry of the *Rondo*. One need not dwell too heavily on the catastrophe occurring shortly after in the same movement. Such a momentary lapse of memory as visited M. Cortot is in itself no artistic crime. But there is the possibility that a conductor with a score in front of him might have so manipulated matters as to cover the swerve and keep the movement going. M. Cortot was none the less the recipient of tumultuous applause at the close.

The "Thamar" music proved exceedingly interesting—more intellectual in its processes, in the subtle development, contrast and modification of themes than the majority of contemporary Russian composition. It is music well able to stand on its own dignity apart from the ballet, and though not concerned with the technicalities of modernism as practised in post-war music, it has a modernism of philosophic outlook unusual at that period.

R.C.M. STUDENTS.

The First Orchestra under Dr. Malcolm Sargent gave an exceptionally good performance of a programme well calculated to test both head and fingers at Prince Consort-road, on 21st inst. To begin with, there was Strauss's early and exuberant "Burlesque" for Pianoforte and Orchestra, the solo part played by Fredericka Hartnell with technical brilliancy and the mingling of bravoura and romanticism the composer here demands. Then came the event of the evening, the (I think) second only performance of Mr. Herbert Howells' Song Group for Soprano and Orchestra, "In Green Ways." In some respects the work was better done than in Queen's Hall during the "Proms." At all events, one was better able to realise that his is a really fresh and original gift in this branch of composition. For all but one of the songs the youth and purity of Elizabeth Aveling's voice was ideally suited. "The Goat Paths" was so intelligently rendered by both singer and instrumentalists that we missed not a word nor a line of its graciousness, it simplicity and wisdom. It is a delightful setting; a song to be remembered like a beloved landscape. The second finest example of Mr. Howells' thoughtful but not laboured writing seems to me the "Wanderer's Night Song." His orchestration maintains the atmosphere beautifully. But here the singer was not so successful: it called for a more mature voice and a more brooding style of delivery. Youth cannot, and should not, desire rest of this quality. Dr. Sargent dealt with the whole group most sympathetically. Debussy's "Rhapsody" served to show that Wilfred Kealey is already an expert clarinettist: he should be in demand for chamber music. A highly creditable performance of Tchaikovsky's Sixth Symphony brought the concert to a close.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's Hall: 8.15, Courtauld-Sargent Concert, conducted by Dr. Malcolm Sargent; soloist, Schnabel. Wigmore: 8.30, Budapest Trio. Æolian: 8.30, Ronald Chamberlain, pianist.

Thursday, 27th.—Wigmore: 5.30, Song Recital by Gabrielle Joachim; at 8.30, Song and Piano Recital by Sidney Northcote and Sidney Harrison. Æolian: 8.30, Frank Merrick, pianist. Central Hall: 7.30, Insurance Musical Festival.

Friday, 28th.—Queen's Hall: 8, B.B.C. Concert, Handel's "Solomon," conducted by Sir Thomas Beecham. Wigmore: 8.15, Murray Lambert in Violin Concerti with Chamber Orchestra. Æolian: 8.30, Cooper Concert, Elizabeth Schumann in *Lieder*.

Saturday, March 1st.—Wigmore: 3, Adila Fachiri, violinist. Grotrian 3.15, Cornelius Fischer, pianist.

Monday, 3rd.—Central Hall: 8.30, B.B.C. Contemporary Music Concert.

Tuesday, 4th.—Queen's Hall: 3, Casals. Æolian: 8.15, Oriana Madrigal Society. Grotrian: 8.15, Dorothea Webb, vocalist.

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Theatrical Gossip

The Box Office Dinner.

Preparations are being made to ensure the success of the dinner which is to be given to the West End box-office staffs at the Savoy Hotel, on Sunday, March 9th. The object of this function is to pay a public tribute to the courtesy, tact and patience of an important section of the theatrical world, and it is hoped that playgoers and others in the theatre will give it the support it deserves. About two hundred guests are expected. After the dinner an entertainment will be given by a number of carefully-selected artistes. An executive committee has been formed under the presidency of Sir Arthur Pinero. The Chairman is Sir Herbert Morgan, K.B.E. The Hon. Organising Director is Mr. Sydney W. Carroll. Donations and subscriptions are invited and should be sent direct to Mr. Alec L. Rea, the Hon. Treasurer, at St. Martin's Theatre, London, W.C.2. The price of the dinner ticket (inclusive of wines and cigars) is 25s.

Associated Talking Pictures, Ltd.

Sir Gerald du Maurier is to play the leading part in his own Company's first picture. This, of course, is John Galsworthy's "Escape," in which he will play the part of Matt Denant, and it will be made as a big super-feature picture under the new Anglo-American combination between his and Mr. Basil Dean's picture company and RKO America. It was not found possible to carry through the arrangements in regard to Mr. Colin Clive owing to the difficulty of fitting things in with his performances in "Journey's End."

The RKO technical staff, who are to assist in the making of this picture, leave Hollywood to-day, and operations will begin on March 17th in the studios of the British Lion Film Corporation. Many of the scenes will be shot on Dartmoor and the actual places that the author had in mind when he wrote the play.

Drury Lane Theatre.

This is the last week of "The Sleeping Beauty" at Drury Lane Theatre. The programme for the final performances will include a souvenir containing the history of the world-famous theatre, and an illustrated story of the pantomime. Rehearsals of its successor, a musical version of "The Three Musketeers" begins immediately. Mr. Dennis King, an English actor long popular in America, is on his way over from New York to play the leading part of D'Artagnan.

"Healthy, Wealthy and Wise."

The première of the New Theatre show, "Healthy, Wealthy and Wise," by Eleanor Chilton and Herbert Agar, has been changed from Friday to Saturday evening next. The cast is small but select, and consists of Mary Newcomb as Phillipa Woodhall; Athole Stewart as Richard Woodhall, her husband; George Curzon as Carl Woodhall, a nephew; Deering Wells, as Robert Grant; Alec Archdale, as Peter; and Helen Spencer, as Shirley Madison. The action takes place in New York. Time, the present. The play is in three acts.

"Petticoat Influence."

On Sunday next, the Repertory Players will present at the Strand a new comedy called "Petticoat Influence," by Mr. F. Neil Grant, author of "Possessions" and "Getting Mother Married," in which Miss Eva Moore is at present touring. In "Petticoat Influence," Diana Wyngate will play the leading part; Others in the cast are Dorothy Black, Frank Allenby, George Merritt, Robert Holmes and Eric Cowley. Charles Carson is the producer.

The Malvern Shaw Festival.

Details will shortly be announced concerning the annual Shaw Festival to be held at Malvern next August. A new play by G.B.S. is anticipated; but should this not materialise, Sir Barry Jackson has certain plans in mind to give the Festival unusual and unexpected interest. Fortune is beginning to smile again on Sir Barry—for "The Apple Cart" (now in its sixth month) is still booming at the Queen's, whilst "Devonshire Cream" is settling down to a steady success at the Playhouse. "The Apple Cart," by the way, opened in New York on Monday, under the management of the Theatre Guild of New York.

New Play for the Comedy.

Within the next week or two, Mr. Archibald Nettlefold will withdraw "Sapper's" thriller, "The Way Out," from the Comedy, and replace it with a new farcical comedy, the title of which has not yet been decided upon. The production is in the hands of Leslie Henson and Austin Melford, so that both farce and comedy will be well looked after. The chief characters will be played by Huntley Wright, Henry Kendal and Viola Compton. The show is to have a try-out in the country before being brought to town.

The All-Conquering Cinema.

The Cinema pursues its all-conquering career in Lancashire. Bolton these days hasn't a theatre or music hall of any description. The latest conversion is that of the Grand Theatre, Blackburn, which went over to the "talkies" on Monday of this week.

THE H. W. WIELAND (ZAEO) AGENCY (Est. 1870) have now opened a new department for the placing of Scripts, Scenarios, and Artists for Stage, Silent and Sound Film Productions. 8-10, Charing Cross-rd., W.C.2. Temple Bar 6788.

New Kingsway Play.

The run of the "School for Scandal" at the Kingsway Theatre is now drawing to a close, though the exact date of termination is not yet fixed. It has been decided that the next play will be "The Artist and the Shadow," a new play by G. D. Gribble, who wrote "The Masque of Venice." The play is now being cast and will be put into rehearsal at once. Leading parts will be played by Beatrix Thomson and Edgar Norfolk.

A Modern Morality.

The Catholic Play Society which numbers among its Vice-Presidents such well-known names as those of Sir Barry Jackson, Sir Johnston Forbes-Robertson, and Miss Sybil Thorndike, is presenting at St. Paul's Church, Covent Garden, on the first three Sunday evenings in March a new four-act play, "The Fisherman," by Mr. Gravely Edwards, the actor. This play, which is a modern morality treating of the ship-wrecking industry so rife along our coasts during the sixteenth and seventeenth centuries, will be given at the ordinary time of the evening service.

St. Paul's Church is known to most Londoners as containing the memorials of Arne, the composer, and of Macklin, the centenarian "Father of the English Stage," and as having recently become the last resting-place of Ellen Terry, whose remains in their silver casket guarded by a steel grille are set against the north-east wall of the church.

The Cosmopolitan Theatre.

On Sunday afternoon next, Mr. J. T. Grein's Cosmopolitan Theatre presents at the Arts Club Theatre Racine's "Phædre" in the original French. The cast consists of Sybil Thorndike, Minnie Blagden, Marjorie Gabain, Celia Johnson, Selma Vas Diaz, Francis Sullivan, H. D'Auvergne, and Hubert Langley. The play will be produced by Alice Gachet.

Gate Theatre Studio.

A satirical fantasy entitled "The Lion Tamer, or English as She Is Eaten," by Alfred Savoir (from the story of W. Jacques Théry), translated by Charles N. Spencer, it will be produced at the Gate Theatre on Tuesday next. A version of "The Lion Tamer" was done in December, 1928, at the Arts Club Theatre. Charles Spencer has made an entirely new translation, adhering very strictly to the French spirit of the play. The principal parts will be played by Jeanne de Casalis, Elliot Seabrooke, and Ernest Thesiger. Produced by Peter Godfrey.

British Playwright's International Successes.

Frank Vosper's play, "Murder on the Second Floor," celebrated its 250th performance at the Lyric Theatre, on Saturday. With the exception of "Journey's End" and "Mr. Cinders," "Murder on the Second Floor" holds the record for London's longest run at the present time. It has been produced with great success in Copenhagen and Vienna, and is now being toured in Australia, and two companies are on tour in England. Although it was a failure in America, the talking film rights were bought by Warner Bros., for £6,000 immediately after the first night in New York.

"People Like Us," Frank Vosper's other play, which caused no small controversy when produced at the Arts Club Theatre a month or two ago, has been translated into French by Henri Bernstein, the famous dramatist. It will be staged early in April at the Gymnase Theatre, Paris, with Gabrielle Morlay, one of the most celebrated actresses on the French stage, in the leading part (created here by Marie Ney, now in "Murder on the Second Floor").

Leon M. Lion Looks Ahead.

Mr. Leon M. Lion announces that, in spite of the very genuine enthusiasm of the audiences which have attended his production at Daly's Theatre of "This Way to Paradise," the play based by Campbell Dixon on Aldous Huxley's famous novel, "Point Counter Point," the run cannot be prolonged beyond Saturday, March 1st. The brilliant acting of a cast full of stars, and a lavish staging were apparently not enough to make palatable to a present-day audience the astringent flavour of Mr. Huxley's satire, so Mr. Lion, while abandoning the present production with regret, threatens to produce the play again in twenty-five years, when, he ventures to believe, "This Way to Paradise" will be welcomed to the stage with as much appreciation as the plays of Shaw and Tchehov, which a quarter of a century ago aroused the same perplexities and bewilderment.

Recital by Rose Quong.

On March 10th and 14th, at the Rudolf Steiner Hall, Rose Quong, whose acting as the "wicked wife" in "The Circle of Chalk" last year at the New Theatre was the individual success of the play, is to give a recital in conjunction with Paul Swan, an American dancer, who has earned a big reputation on the Continent and in his own country.

Entitled "Dramatic and Dance Interpretations," the programme will consist of scenes from "The Circle of Chalk" (with Ernest Irving's music) and Benrimo's "The Yellow Jacket," performed by Miss Quong, together with stories and poems from the Chinese. Paul Swan will contribute a series of Grecian and Egyptian dances, with a suite of modern "Sports" dances and a new interpretation of Gershwin's "Rhapsody in Blue."

"The Lady of the Camellias."

The Daniel Mayer Co. will present Tallulah Bankhead in "The Lady of the Camellias" at the Garrick, on Wednesday next. Sir Nigel Playfair and Miss Edith Reynolds, who prepared this version, say that it is faithfully translated from the original by Dumas, and that it is not an adaptation, as they have adhered to Dumas' words and directions. All they have altered are some archaic forms of speech.

The original name, "Marguerite Gautier," is retained for the unfortunate heroine. The "Armand Duval" of this production will be Glen Byam Shaw, the young actor who made a big success during the recent Tchehov season at the Fortune, and of whom much is expected. The costumes and scenery have been designed by George Sheringham. It was Miss Bankhead's own idea to play "Marguerite Gautier," and she fixed it up with the Daniel Mayer Co. directly she read the play.

Hull Repertory Re-opening.

The Hull Repertory Theatre, the stage of which was completely destroyed by fire will be re-opened on March 17th, with Frederick Lonsdale's "The High Road." The work of reconstruction has been carried on day and night, and the scenic artistes are now at work preparing for the first production. Mr. Arthur Whatmore, the director of the theatre is in London engaging players for the period from March to the end of June, after which the company will probably go on tour until the Autumn.

Of the former company, Mr. Alan Wheatley will not return, as he is at present touring successfully, Miss Mary Marvin, the new leading lady engaged at Christmas, has also found an engagement, and it is not yet known whether she will retain it or return to Hull. Mr. Andre van Gyseghem is definitely returning.

"Charles and Mary" for the Globe.

Joan Temple's play, "Charles and Mary," which was so well received when it was produced at the Everyman Theatre, ended its run there last week, and on next Friday will be transferred to the Globe Theatre, recently purchased by Maurice Browne. Peter Ridgeway and Joan Temple will continue to play the title rôles. Others in the cast will be Drelincourt Odlum, Lola Duncan, Annie Esmond, Yvonne Rory, Douglas Burbide, Margaret Halstan, Andrew Leigh, Wilfrid Babbage, T. G. Saville, Albert E. Raynor and Elsa Hall.

"The Co-Optimists of 1930."

The new company, to be known as "The Co-Optimists of 1930," will make their first appearance at the London Hippodrome with the new programme on All Fools' Day, April 1st. Previously, the company will appear for one week, commencing March 24th, at the Theatre Royal, Birmingham.

The male members of the new company will include former Co-Optimists in Messrs. Davy Burnaby and Stanley Holloway, who will be reinforced by Mr. Herbert Mundin, the revue comedian who has just returned from a very successful visit to Australia, and by Messrs. Joe Sargent and Stuart Ross, two young entertainers who have achieved considerable popularity in cabaret circles. Five leading ladies have been secured for the new production. They are Miss Joan Barry, Miss Mimi Crawford, Miss Elsa Macfarlane, Miss Phyllis Monkman and Miss Elsie Randolph. Of the five, only Miss Monkman and Miss Macfarlane are former Co-Optimists.

The new entertainment will be divided into three parts, with a number of "potted" plays as the central feature. Mr. Greatrex Newman will again be the author principally responsible for the "book," and Mr. Aubrey Hammond is designing a number of special settings and costumes.

Surrey Footlights Dinner.

Alderman W. B. Southwell, J.P., was in the chair at the Greyhound, Croydon, on Saturday, for the seventh annual dinner of the Surrey Footlights. Mr. M. Sterling Mackinlay, proposing the toast of the Society, said that footlights were disappearing so fast in favour of limes and other methods of lighting that soon they would be regarded as something contemporary with Shakespeare. The Chairman, Alderman J. Trumble, J.P., Mr. Stanley V. Machin, Mr. E. M. Goldie, Mrs. W. B. Southwell, and Mr. R. Gale were other speakers. Mr. Vincent Brown's Connaught Cabaret Band supplied the music, and Mr. C. Friend-Smith is to be complimented on the general arrangements.

FORTHCOMING EVENTS.

FEBRUARY 28.—"Healthy, Wealthy and Wise," New (approx.).

MARCH 2nd.—"Phèdre," Arts; "Petticoat Influence" (Repertory Players), Strand.

MARCH 3rd.—Scottish National Players, Festival Theatre, Cambridge.

MARCH 4th.—Cochran's "1930" Revue, Manchester; Nvota Invoka Dance Recital, Arts; "The Bacchae" (Cambridge Greek Play Committee), New, Cambridge.

MARCH 5th.—"The Lady of the Camelias," Garrick.

MARCH 9th.—Dinner to London Box Office Managers, Savoy Hotel.

MARCH 10th.—"Appearances," Royalty; "Traffic," Empire, Southampton.

MARCH 16th.—"La Piccola," Arts.

MARCH 17th.—"Rio Rita," Empire, Southampton (prior to London).

APRIL 21st.—Opening of Shakespeare Festival, Stratford-upon-Avon.

GREEN ROOM RAG.

AN OLD-FASHIONED MUSIC HALL NIGHT.

During the second half of the Green Room Rag on Sunday night the theatre became the Queen's Theatre of Variety with Mr. Mark Lester ("Jolly John") in the chair and an army of potmen in the stalls. The audience entered into the fun by joining in the choruses and shouting remarks at the chairman and the artists in the bill. Mr. Herman Finck was chef d'Orchestre under the name of Felix Finckenspoof, and the turns included Miss Vera Lennox, who warbled and ogled amusingly as Sally Lunn; Mr. Bobbie Comber as the "altogether different comedian." Tubby Triller singing "Ask a Policeman," Mr. Robert Atkins, splendidly martial as the old soldier in a "descriptive" number; Mr. A. Scott-Gatty as Miss Age Limit, the saucy serio, singing "Daddy Wouldn't Buy Me a Bow-wow"; Mr. Clifford Mollison, in a delightful imitation of the Chocolate-coloured Coon; Mr. Henry Hallatt, as an infant prodigy; Mr. Sydney Howard, giving a superb reminder of the late George Formby; Miss Heather Thatcher, in matchless tights, in another favourite of the period; Miss Vera Pearce, inviting us to "Come and Make Eyes at her" and, best of all, Mr. Edmund Gwenn, in a charming reminder of Chevalier in "Mrs. 'Enery 'Awkins" and "Knocked 'Em in the Old Kent-road." The first of Mr. Gwenn's songs was so finely in character that the noisy house was subdued to silence.

The best of the sketches in the earlier part of the programme was Mr. Austin Melford's "Contact," with Mr. C. V. France, Mr. Martin Lewis and Mr Jack Melford in the cast. It was neatly contrived and held the audience. "Level Crossing," by Cyril Campion, a slight and very poignant incident before a big attack in the Ypres Sector, was finely acted by Mr. Robert Horton and Mr. David Hawthorne. "Giovanni" was only a fairly successful "cod," because the mime-play that preceded the spoken version suggested nothing at all; but Mr. Finck's music was an excellent "arrangement." "100—Not Out," by Mr. R. Byron Webber, was memorable for Mr. Reginald Purdell's performance as the sporting old lady who is celebrating her hundredth birthday—a clever and amusing study. "An Inferiority Triangle" was almost too slight for inclusion in the rag, but it was delightful to see Miss Phyllis Bedells again as a dancer and to hear the beautifully rendered, and finely chosen, songs by Miss Peggy Wood.

Mr. Herman Finck, the Chief Ragpicker, can be congratulated upon one of the best Green Room evenings in the long series of these entertainments.

The next production at the Vaudeville will be a comedy called "Enchantment," by Mr. J. Jefferson Farjeon, with Miss Madeline Carroll in the leading part.

"PENELOPE FORGIVES."

AT THE CENTURY THEATRE.

New Play, in Three Acts, by Elizabeth Baker, produced by the 1930 Players at the Century Theatre on Friday, February 21st, 1930.

Jack Gibbs ..... Richard Caldicott
Penelope Gibbs ... Margaret Swallow
John Gibbs ..... T. Agnew Ansdell
Lucy Gibbs ..... Clare Greet
Grace Harrington...Madeline Clayton
Lionel Harrington ..... Cecil Pearce
Harry Gibbs...George A. Woodbridge
Mrs. Fraser ..... Victoria Addison
Mrs. Edie Snell ..... Marie Wright
Susie Smith ....., Helen Trevelyan
Fairy Smith ..... Mary Casson
Victor Wrench ... Reginald Beckwith

The latest producing society—namely "The 1930 Players"—attained at least some measure of distinction with their first venture, last Friday, as it was a new play from the pen of Miss Elizabeth Baker.

From the authoress of "Chains" a play is always welcome. In her present work, Miss Baker has once again shown that she can write with sympathy, understanding and not a little humour, about mankind's frailties. This time it is "mankind" used in its most restricted sense—for the theme is masculine marital infidelity.

The story is concerned with whether or not Penelope shall forgive her husband's (Jack's) lapse. At first she determines to leave him, but later she relents. For one thing, the various relations beg her to patch matters up; and for another, she does not want to dishearten a young couple who are just getting married—and from her very own house, too! Perhaps, however, one must assume that the biggest factor of all is that she is unable to get a job wherewith to support herself and the children in independence. At any rate, when in the last act, she gets a legacy, she changes her mind again and apparently (although the author's meaning is not too clear) sends her husband about his business after all. One may quarrel with Miss Baker about this cryptic ending but, on the whole, it is an interesting play which was well worth presentation.

The playing varied. Miss Margaret Swallow as Penelope, Miss Victoria Addison as her mother, and Miss Clare Greet as her mother-in-law, scored the triumphs of the evening and, although with less to do, good work was also put in by Miss Mary Casson as the pretty young bride, and Miss Helen Trevelyan as her gawking but sapient sister. Possibly because the masculine characters were not so well drawn, they did not shine so brightly. However, there was a very amusing study of a horrified father-in-law from Mr. T. Agnew Ansdell, and a pleasantly natural piece of work from Mr. George A. Woodbridge as a brother. The producer, Mr. Wilfred Fletcher, had done wonders with his restricted space and unpretentious settings.

A little body of eight Irishmen and Irish women have banded themselves together at Bath to perform Irish-written plays. They made a start, on the 14th February, by appearing at St. Stephen's Hall, in three short plays.

"STEPHANIE."

AT THE R.A.D.A.

A Comedy by Mabel Ellams Hope, presented by Three Arts Club Drama Section, at the R.A.D.A. Theatre, on Sunday, February 23rd.

Mrs. Cloudesley-Waring...Katie Johnson
Cynthia ..... Stephanie Rivers
Geoffrey Manders ... Philip Desborough
Lord Rockhaven ..... George Zucco
Peggy Marlow ..... Maureen Keegan
Basil Fortescue ..... John Boddington
Churton ..... Dickin Moore
Stephen Colehurst...Terence De Marney
Stephanie ..... Mary Sheridan
Bryce ..... Yvonne Fussard
Juliet ..... Margaret Evelyn
Producer ..... Colin Clive

"Why *will* you try to imitate the modern girl as expressed by the penny newspapers?" says one character to another in "Stephanie," the new play by Miss Mabel Ellams Hope, produced at the R.A.D.A. Theatre on Sunday night by the Drama Section of the Three Arts Club. This is one of the good lines. There are quite a lot of others. But there is also a verbosity that should be relieved by a little word-letting. One or two of the characters are well drawn, and there is a promising thread of humour in the play. The introduction of an important but previously unmentioned character into the third act is not skilful, however.

The plot generally is obvious. But the finish is relieved of most of the tedium of its expectedness by the light and sympathetic way in which the author has written it, and the way the actors acted it. Stephen, scion of a noble house, brings home his fiancée, Stephanie, an unknown widow, to meet his father and his friends. Among these are Cynthia, a sharp-tongued maiden who loves him, and Geoffrey Manders. Cynthia eavesdrops to a short conversation between Stephanie and Manders, leaps to conclusions, and decides it is her duty to inform Stephen that his prospective bride has been Manders' mistress. In the ensuing row, Stephanie refuses to explain, but finds many points of sympathy with Lord Rockhaven, who is Stephen's father. The third act brings to light the erring friend who was second party in the Manders' matter, and sees Stephen and the now chastened Cynthia and Stephanie and Lord Rockhaven paired off in a very satisfying manner.

Miss Mary Sheridan gave all the graciousness of a generous woman to the part of Stephanie, and Miss Stephanie Rivers was at times intensely expressive in the unsympathetic part of Cynthia. The kindly but stupid garrulity of Mrs. Cloudesley-Waring is one of the most pleasing things in the play, and Miss Katie Johnson treated it with a skilful touch. Another well-acted part was that of Lord Rockhaven by Mr. George Zucco. Mr. Terence de Marney had practically no opportunity as that vapid youth, Stephen, but Mr. Philip Desborough was good in the part of "bad man" Geoffrey Manders. The other parts were more or less adequately played.

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NEXT WEEK'S CALLS.

MONDAY, MARCH 3, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAR. 24, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
HULL ALEXANDRA THEATRE.—"Painted Dolls" Revue.
YORK EMPIRE THEATRE.—"Clowns in Clover" Co.

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., V. M. Gaston, Con Ingham and Co., Pam and Douglas. Thurs., Max Miller, Byron and Byron, The Minerva Four.
WEST HAM KINEMA (reh. 12.30).—Mon., Byron and Byron, Hugh Rene and Co., The Minerva Four. Thurs., Russell and Lee, The Hearns, and company as booked.

BOSTOCK TOUR.

ELANTYRE PICTURE HOUSE (reh. 5.30).—Mon., Gordon and Claff. Thurs., Estelle Sisters.
COLCHESTER PLAYHOUSE (reh. 11.30).—Mrs. Brandon-Thomas' Company in "Charley's Aunt."
HAMILTON HIPPODROME (reh. 1).—Joe Corrie's Fife Miner Players, Josephine Connelly., The Garrick Girls, Jim Forbes, Hugh Ogilvie.
IPSWICH HIPPODROME (reh. 11.30).—Reginald Fry and Prince Littler present "The Silent House."
NORWICH HIPPODROME (reh. 2).—T. Lorne and E. Simons present "Laughs."
PAISLEY THEATRE (reh. 12).—James Nichol presents "Surprises."
PAISLEY RINK PALACE.—Mon. (reh. 12).—Stewart and Ray, Johnny Daly, Estelle Sisters. Thurs. (reh. 6.15), Zaleski and Estelle, Tommy Muirhead, Gordon and Claff.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—May McGuffin presents "Players Please" Revue.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Mon., Tues., Wed., Variety; Pictures. Thurs., Fri., Sat., Variety; Pictures.
BURY HIPPODROME.—The Forbes Knowles Dramatic Co. present "The Cotton Spinner."
ECCLES CROWN THEATRE.—Arthur Sleep presents "The Novelty Box" Revue.
LIVERPOOL PAVILION THEATRE.—Taynan Productions present "Splendour" Revue.
MANCHESTER HULME HIPPODROME.—J. Bannister Howard presents "Thark."
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Variety; Pictures. Thurs., Fri., Sat., Variety; Pictures.
MANCHESTER METROPOLE THEATRE.—Harry Gilpin presents "Moonbeams of 1930" Revue.
MANCHESTER KING'S THEATRE.—Randolph Sutton presents "Spare Time" Revue.
MANCHESTER OSBORNE THEATRE.—Thos. F. Convery presents "Just Plain Folk" Revue.
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER QUEEN'S PARK HIPPODROME.—Allan Rogers presents "Cheery Face" Revue.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—Mac Productions present "A Spot of Bother" Revue.
PRESTON KING'S PALACE THEATRE.—Pictures.
SALFORD ROYAL HIPPODROME.—Enid Winstanley's Twelve Ring o' Roses, Skeets Martin, Gintaro, Bert Groves, and company as booked.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Frank Fortescue's Repertory.
NORWICH THEATRE ROYAL.—"The Flying Fool."
SWINDON EMPIRE THEATRE.—"Virginia."
WINDSOR THEATRE ROYAL.—The Margate Pedlers.

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ABERDEEN TIVOLI THEATRE (reh. 1).—Hazell and Day, Don and Luis, Conn Kenna, Irwin Twins, Ken Scott, Betty Webb, Embert Sisters.
EDINBURGH THEATRE ROYAL (reh. 12).—Spade Production present "Spades are Trumps" Revue, cast including the Musical Spillers, Jackson and Blake, Eddie Emerson, Young Snowball, Kentucky Revellers, Russell and Vivian, etc.
GLASGOW METROPOLE (reh. 12).—Jack Grossman Productions present "One of the Best," cast including Jimmy Britton, Frank Viney, Dorothy Roche, Dave Roberts, etc.
GLASGOW OXFORD. — Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Wal Langtry presents "The Red Lamp" Revue, cast including Wal Langtry, Bert Linden, Mauretania Band, Sybil Francis, etc.

GAUMONT-BRITISH PICTURE CORPORATION, LTD

BIRKENHEAD PARK (reh. 11).—Mon., Mark Rivers and "She." Thurs., Haigh and Hogan.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Renau and Rita. Thurs., Fred Decuna.
BOOTLE STRAND (reh. 4.30).—Mon., Jack Gibbons. Thurs., D'Orsay Sisters.
BYKER GRAND THEATRE (reh. 1).—Mon., Company as booked. Thurs., Jimmy and Ethel Clark.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Three Flying Flacoris, Verme and Anna, Russell and Lee. Thurs., Claude Dampier assisted by Miss Billie Carlisle, Hunter and Bobette, Madge Kennedy.
CLAPTON RINK (reh. 10.30).—Week, Bob Lloyd and Betty, Stan Stafford.
CROUCH END HIPPODROME (reh. 11).—Mon., De Haven and Page. Thurs., Loch and Lomond with Eve.
DUDLEY EMPIRE (reh. 11).—Mon., Chas. Gordon. Thurs., Ford and Aldous.
HOXTON BRITANNIA (reh. 1).—Mon., Jay Gordon, Florence Irving, Wal Leopold and Co. Thurs., Jose Gavillet and Mary, Texas and Cliffe Lyons and Fay.
IPSWICH REGENT (reh. 11).—Week, Fred and Billy Taylor, Haden Herbert Four.
ISLINGTON BLUE HALL (reh. 12).—Mon., Loch and Lomond with Eve. Thurs., V. M. Gaston.
LIVERPOOL RIVOLI (reh. 12).—Mon., Three Hayes. Thurs., Raby and Dell.
LUTON PALACE (reh. 11).—Week, The Especials, Howard Rogers, Carello and Proctor.
MOTHERWELL PAVILION (reh. 5.30).—Mon., Reed and Ross. Thurs., Phil R. Monic.
NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Mon., Two Stavanys. Thurs., Dean and Denton.
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., The Bradshaws, Moran and Raye, Leslie Glenroy. Thurs., Elgar and Bas. Bert Hopping, Robinson and Macken.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Ford and Aldous. Thurs., Chas. Gordon.
ROTHERHITHE LION KINEMA (reh. 1).—Mon., Joe Josie. Thurs., Jay Gordon.
STRATFORD BROADWAY (reh. 11).—Week, Terry's Juveniles, Oliver Hardwick and Partner.
STOKE HIPPODROME (reh. 12).—Mon., Elgar and Bas, Bert Hopping, Robinson and Macken. Thurs., The Bradshaws, Moran and Raye, Leslie Glenroy.
THORNLEY HIPPODROME (reh. 5).—Mon., The Two Rons. Thurs., Farrow and Fiske.
WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Barrie Gordon Trio. Thurs., Two Stavanys.
WHITLEY BAY EMPIRE (reh. 3).—Mon., Jimmy and Ethel Clark. Thurs., Barrie Gordon Trio.

GENERAL THEATRE CORPORATION LTD

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Carl Brisson and Company, and company as booked.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"The Mirth of a Nation."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Wee Georgie Wood, Randolph Sutton, Rogers and Wynne, Renee and Godfrey, Scamp and Scamp.
HOLBORN EMPIRE (reh. 12) (Flat Pitch).—George Robey, The Jovers, David Poole, Bud and Jack Pearson, Rosie Lloyd, Frederick Culpitt.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—"Sea Dogs."
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"The Street Singer."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Jack Hylton and his Band, Joe Marks and Co., Poodles and Hanneford, G. S. Melvin, Chilton and Thomas, and company as booked.
MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—"Funny Boy."
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—"Hit the Deck."
PENGE EMPIRE (reh. 12) (Flat Pitch).—"Sense and Nonsense."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Funny Side Up."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"All Fit."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"The Five O'Clock Girl."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"The Gipsy Vagabond"

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—"Love Lies."
EDINBURGH LYCEUM (reh. 11).—"Lilac Time."
GLASGOW KING'S (reh. 11).—St. J. Martin Harvey.
GLASGOW ROYAL (reh. 11).—"A Cup of Kindness."
LIVERPOOL COURT (reh. 11).—"Peter Pan."
NEWCASTLE ROYAL (reh. 11).—"Marigold."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN VAUDEVILLE CIRCUIT.

BLACKBURN.—D. Mayer Co., Ltd., present "Aloma."
BRADFORD.—Company as booked.
BURNLEY.—Company as booked.
CARLISLE.—Barry O'Brien presents "The Flying Squad."
HALIFAX.—Murray Mills presents "Paris, 1930."
HUDDERSFIELD.—T. M. Productions present "Parisian Pleasures."
SOUTHAMPTON.—Lew Lake presents "August, 1914."
WARRINGTON.—Company as booked. (Rehearsals at all Halls at 12 o'clock.)

MOSS' EMPIRES, LTD

ABERDEEN HIS MAJESTY'S (reh. 11) (Low Pitch).—Company as booked.
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Bert Montague presents "Paris Life."
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—Syd Seymour and his Mad Hatters, Hal Miller, the Kirks, Jean Kennedy, Jack Stocks, the Rodney-Hudson Girls, Billy Lancet and Co.
BIRMINGHAM THEATRE ROYAL (reh. 11).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (A Company).
BLACKPOOL GRAND THEATRE (reh. 11).—"Treasure Island."
BLACKPOOL OPERA HOUSE (reh. 11).—"The Limping Man." Cast includes Franklin Dyall and Mary Merrall.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Lee Ephraim presents "Blue Eyes." Cast includes Winnie Melville and Derek Oldham.
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Robert Courtneidge presents "The Damask Rose."
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—"Virtue For Sale." Cast includes Nell Compton and J. B. Roberts.
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Arcnie Pitt presents "The Show's the Thing."
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare and George Tully.
GLASGOW EMPIRE (reh. 11) (Low Pitch).—"Making Whoopee!" Cast includes Fred Kitchen, Jane Ayr and Eddie Leslie.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—"All Right on the Western Front." Cast includes Tom Gamble.
HULL PALACE (reh. 1) (Low Pitch).—Macdonald and Young present "The Girl Friend."
LEEDS EMPIRE (reh. 1) (Low Pitch).—Lily Morris, Gaston, the Three Pirates, Tom D. Newell, Clifford and Grey, Peter Bernard, Philip Ward, Fred Duprez.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—Charles B. Cochran's "Wake Up and Dream." Cast includes Sonnie Hale.
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires', Ltd., J. C. Williamson, Ltd., present "Mr. Cinders."
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—Charles B. Cochran's 1930 Revue.
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—"Journey's End."
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "That's a Good Girl."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—Chas. H. Allen presents "Ripples."
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Bert Montague presents "For Goodness' Sake." Cast includes Mona Magnet and Joe Young.
NOTTINGHAM THEATRE ROYAL (reh. 12).—Mrs. Edgar Wallace presents "The Calendar."
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—Barry O'Brien presents "Sorry You've Been Troubled."
PRESTON EMPIRE (reh. 11).—"The Flag Lieutenant." Cast includes Henry Edwards and Chrissie White.
SALFORD PALACE THEATRE (reh. 11).—Company as booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"The New Moon."
SOUTHAMPTON EMPIRE (reh. 1).—"The Show's the Thing." Cast includes Gracie Fields and Archie Pitt.
SOUTHSEA KING'S THEATRE (reh. 1.30).—"Follow Through." Cast includes Arthur Riscoe and Mark Lester.
SOUTH SHIELDS EMPIRE (reh. 1).—"Lucky Girl."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Wheeler and Davis present "Casino de Paris."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"The Student Prince."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Lew Lake presents "Our Lads in Khaki."
VICTORIA PALACE (reh. 11.30).—T. F. Convery presents "The League of Neighbours."
WEST HARTLEPOOL EMPIRE (reh. 11).—"The Four Feathers." (Film).

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HUDDERSFIELD HIPPODROME. — Florrie Forde in "The Non-Stops."
ROCHDALE THEATRE ROYAL.—"Journey's End."
ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh 12).—Maurice Cowan's "Bean Geste."
CLAPHAM GRAND (reh. 12).—Will Murray's "New Casey's Court."
CROYDON EMPIRE (reh. 12).—Gertie Gitana, Dick Henderson, New Two Rascals, Bouncing Dillons, Dean and Ross, Harry Pantz' Midgets, Tom Leamore, Eight Dainty Maids.
HAMMERSMITH PALACE (reh. 12).—Arthur Longstaff's "So This Is Love."
ILFORD HIPPODROME (reh. 12).—B. A. Meyer Co., Ltd.'s "Lucky Girl."
ISLINGTON EMPIRE (reh. 12).—Maurice Cowan's "Two Glorious Hours."
KILBURN EMPIRE (reh. 12).—Tod Slaughter and Co. in "The Lifeguardsman."

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(*Continued on page* 15.)

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THE GALLERY FIRST NIGHTERS' CLUB.

TWENTY-SEVENTH ANNUAL DINNER.

Mr. Leslie Bloom presided over a crowded assembly on Sunday for the twenty-seventh annual dinner of the Gallery First Nighters' Club, at the Criterion Restaurant. During the very excellent dinner the President proposed the toast of "The King."

Mr. John Stevens.

Proposing the toast of "The Club," Mr. John Stevens said that the Gallery First Nighters' Club was formed in 1897. Dear old Carl Hentschel, whose passing they all regretted so much, lent them £10 for the Club's formation. It was the best £10 he ever spent. He did not know whether he had ever been paid back that £10, but he did know that by his death they had lost a dear friend of the theatre. The Club was formed to defend the rights and privileges of Gallery First Nighters, and one of their members had been to prison to support those rights. Their debates covered anything appertaining to the drama. They were both interesting and amusing. They had a marvellous night with Mr. Leslie Henson discussing whether the theatre should open on Sundays. One of the most important parts of the Club's work was to educate public opinion about the theatre; that the theatre was something more important than a place of amusement; that the theatre had something very definite in public life. He gave them the toast of the Gallery First Nighters' Club, which was received with enthusiasm.

The Drama.

Proposing the toast of "The Drama," Mr. Arthur Were said, "Mr. President, My Lords, Ladies and Gentlemen," which immediately caused laughter, it had been their custom at previous banquets to review the drama since the days of Julius Cæsar. No one on that planet could say anything new about the drama to-day. The dramatic stream flowed along. The theatres to-day were far too expensive for the multitude. Many excellent plays had been produced, and all of them brilliantly acted. The non-commercial drama, however, had been mainly exploited by the Stage Societies. Their old place as a menace to the theatres had now been assigned to dramatic critics. Miss Gladys Cooper complained that a critic had turned up his nose on "Devonshire Cream." If the dramatic critic's criticism was hard, that of the Official Receiver was more personal. He dealt with the question of "Talkies" and sex plays. The latter were far from being all quiet on the West End Front. The Committee of the Shakespeare National Memorial Theatre Fund had wakened up! That Committee now proposed to co-opt with other optimists and build one or two National Theatres. The drama was not going to the dogs. The Gallery First Nighters' Club was second to none in their enthusiasm for the theatre. He gave them the toast of "The Drama," and coupled with it the name of Mr. Frank Cellier.

Mr. Frank Cellier.

Replying to the toast, Mr. Frank Cellier said that although he spoke with mingled feelings, he thanked them for what they had done for the drama. That day was a notable day in the calendar of the drama, he thought. It was his birthday! After twenty-six years of active experience in the service of the drama he hardly knew anything about it. He dealt with the position of critics, and said, "With regard to the Talkies, I give them two years to talk themselves out." He spoke of the drama throughout the ages, and said it was difficult to speak of the drama in the future, but he would prophesy a good time for it. He hoped that, at any rate, they would all there be able to spend a happy time in the gallery administered to by over-paid actors.

Mr. Leslie Bloom.

Proposing the toast of "The Visitors," Mr. Leslie Bloom, the President of the Gallery First Nighters' Club, said that the standard of acting on the British stage was higher to-day than it had ever been, and their guests that evening were actors and actresses of outstanding merit. He mentioned particularly Miss Angela Baddeley, Miss Louise Hampton, Miss Annie Croft, Miss Marion Lorne, Miss Edna Best, Mr. Bertram Wallis, Mr. Herbert Marshall, Mr. Tom Burke, Mr. Cedric Hardwicke, Mr. Walter Hackett, Mr. Bransby Williams, and Miss Phyllis Neilson-Terry. The toast of "The Visitors" was coupled with the name of Miss Phyllis Neilson-Terry.

Miss Phyllis Neilson-Terry.

In her reply, Miss Neilson-Terry said that Mr. Bloom, when he asked her to be present that night, said that she would not have to make a speech. She was really most nervous, but wanted to thank them most awfully for asking her there that night. It was the first time that she had seen them all so close, and it was much nicer than seeing them so far away. The next first night she had she would not be nearly so frightened!

Mr. Cedric Hardwicke.

Proposing the toast of "The Chairman," Mr. Leslie Bloom, Mr. Cedric Hardwicke said he had achieved one of his ambitions to be a guest of theirs that night. He wanted them to join with him in wishing health and prosperity to Mr. Leslie Bloom. The toast was accorded musical honours, and Mr. Leslie Bloom suitably replied.

The Entertainment.

Mr. Ashmoor Burch opened the concert with Miss Nora Drake at the piano. He sang two fine songs, Mr. Flotsam and Mr. Jetsam were in top-top form with three great numbers. As Mr. Leslie Bloom said from the chair, De Biere's performance completely mystified the audience. Both his tricks were frankly marvellous. Miss Annie Croft, who was in delightful voice, sang in unique style, several old-time numbers, and Mr. Tom Burke enchanted his hearers by his exquisite rendering of "Journey's End" and another number. Mr. Bransby Williams impersonated old-time actors and comedians as asked by the audience. A wonderful turn!

"THE MEMBER FOR TURVINGTON."

AT THE PLAYERS'.

A Play in Three Acts, by Henry Stace, produced at the Players' Theatre on February 21st, 1930.

Thompson ..... Eleanor Macdonald
Sir George Norton...Reginald Tippett
Charles Douglas...Charles Lloyd Pack
Mrs. Anne Dugdale ..... Naomi Jacob
Lady Norton ..... Sibyl Jane
Honora Leigh ..... Elana Ahearne
Mr. Bonamy ..... Donald Charles
Peacock ..... Lionel Dixon
James Belfrage ..... Don Gemmell
Producer ..... Terence O'Brien

The lesson to be drawn from this play, presumably, is that Members of Parliament make very bad husbands; but, fortunately, or unfortunately—that depends which way you look at it—for their wives, they employ young male secretaries.

Sir George Norton is obviously marked out for political advancement. He has the requisite air of constantly being obsessed by weighty matters, and can roll a resounding phrase off his lips almost to order. But while he is scheming and dreaming dreams of a post in the Cabinet, he shamefully neglects Lady Norton, who wants, besides the little loving attentions which wives expect from their husbands, to become a mother.

This desire seizes hold of her so strongly that she shamelessly and in cold blood, for she loves him not, makes advances to Charles Douglas, Sir George's young secretary. This poor fellow's youth is all too easily inflamed. He takes the affair quite seriously to heart, and feeling the awkwardness of his position, gives notice to leave. Before he goes, however, he persuades Lady Norton to accompany him into the garden for a final farewell; and when they return she begs him "not to touch her," and then buries her head in the lap of her old nurse.

Afterwards she becomes calmer and resolved. She packs up her belongings and informs the servants that she is going away, adding that she hopes they will do all in their power to make Sir George comfortable during her absence. Then she puts on her hat, solicitously hands her husband a cup of tea, and tells him—he has been far too busy fussing about his career to notice anything—of her resolve and its cause. Finally she departs happy in the knowledge that she is going to bear the child of a man she never wants to see again.

This highly unlikely story is given a certain stamp of credibility by the clever way in which it is told.

The general level of the acting was not particularly distinguished. But Mr. Reginald Tippett was quite successful as the consequential politician who, to use the Meredithian phrase, "has a leg"; and Miss Sybil Jane spoke beautifully as Lady Norton, though her general bearing gave the impression of being unnaturally strained. An excellent performance came from Mr. Charles Lloyd Pack as the secretary. He made the young man a dignified and sincere figure and refused to allow him to be abased by his ridiculous and humiliating situation. Mr. Pack should be watched.

THE AMATEUR THEATRE.

DELPHIC D.S.

No evidence of the limited time allowed for rehearsals through one play being substituted at short notice for another was perceptible in the performance of "The Silver Cord" given by the Delphic Dramatic Society at the Cripplegate Theatre on Wednesday, and the engrossing theme was expertly developed by the small but talented cast. The action of the play revolves round the character of Mrs. Phelps, and in the impersonation of this rôle Miss Dora Landau had an exacting and responsible task. Her portrayal was one of unfaltering realism, the jealous affection for her sons, the antagonism towards Christina and Hester which could be glimpsed under the veneer of sugary graciousness, and the subtlety with which she plotted to estrange the young couples forming a combination of really skilful acting.

The high histrionic standard thus set was conformed to by the other members of the cast. The disparity in disposition between the two sons was well emphasised by Mr. Leonard Courtenay and Mr. Ernest M. Felsenstein. The former, as David, was admirably breezy and nonchalant, giving an adequate suggestion of the strength of character and individualism which was to rescue him from maternal thraldom, and acting at all times with discrimination and force. The latter, in the part of Robert, was a duly vacillating weakling, cleverly affecting in the crucial moments the requisite air of bewilderment and uncertainty. Material contribution to the play's success was given by Miss Enid Lowit, who depicted Christina in thoroughly appropriate fashion, tempering her study of a strong and decisive character with well-assumed emotion. A contrast in temperament was provided by Miss Renee Sprang, who played with engaging immaturity and charm, making the ill-used Hester both an endearing and pathetic figure.

Mr. Courtenay's producing proved that acting is not his only gift, and the performance of the Æolian Quartette under the direction of Mr. J. W. Owen was very enjoyable.

THE LINDEN PLAYERS.

"Alibi," Michael Morton's play based on Agatha Christie's famous novel, "The Murder of Roger Ackroyd," calls for a high standard of acting. It is not in the rut with the average sort of "crook" drama, it is better constructed and its characters are more finely drawn. It is, therefore no easy meat for amateurs. Frankly we went to the Scala on February 18 to scoff a little, but it we did not remain to praise, we remained to praise where praise is due. The Linden Players are as well-balanced a company of amateurs as we have seen this season. Not only were there several excellent individual performances, but there was not a single weak one, and also the actors played together well. The producer, Mr. Frederick Lloyd, is to be congratulated on the result.

The play contains one outstanding part, that of Hercule Poirot, the famous French detective to whom nothing remains a mystery for long and whose "little grey cells" are always working. Mr. Michael Toomey was faced with a Herculean task, but he did very well indeed. He has the makings of a fine actor, though he should try and rid himself of that tendency to shout. Poirot is excitable but not noisy! Still, Mr. Toomey gave an excellent performance and quite carried his audience in the last Act. His broken English and lapses into French, though good in general, occasionally betrayed him—but many a "star" has slipped up on this.

Mr. Charles Taylor gave a sound performance as Doctor Sheppard, the murderer, whose guilt is disclosed so cleverly by Poirot. He exhibited just that coolness so necessary to sustain this part. One might make the criticism however that he looked too young! Mr. Herbert Alexander gave quite a clever and amusing character sketch as Inspector Davies of countryfied intelligence, and we liked Mr. Leonard Staines as Major Blunt and Mr. Henry Hewetson as Sir Roger Ackroyd.

Of the women, Miss Dorothy Lloyd did well in the by no means easy rôle of Flora Ackroyd, but we were even more taken by Miss Gwendolen Russell as Caryl Sheppard. The latter was excellently cast for this part. Winifred Pegler, Gladys Valentine, Edward Margetson, Louis de Pouet, Roger Bell, Francis Shore and Edith Alston all gave good performances in other rôles.

THE PRINCE'S O.S.

The Prince's Opera Society chose "The Yeomen of the Guard" for their show at King George's Hall on February 13 and 14, and, taking all things into consideration, gave quite a creditable performance. It would have been an even better performance had the chorus been a little more robust. Not that they were bad by any means, but there was marked thinness of tone from time to time. There were occasions, too, at the beginning, when the orchestra did not seem to be quite together, and the tempo was a little uncertain, but the performance became smoother as it proceeded. The piece was well staged and well dressed.

Probably the best individual performance was that of Edward Bower as Jack Point the strolling [illegible] part by no means easy to play really well. Mr. Bower put in plenty of light and shade, and brought out the humour and pathos of the character. He was excellent in the last Act. His rendering of the famous "I Have a Song to Sing O" brought a round of applause, as did also "Oh a Private Buffoon is a Light-hearted Loon." Doreen Williams, as Elsie Maynard, had one of the best voices in the production, which was heard to full advantage in her duets with Point, the Lieutenant and Fairfax, and in her song "'Tis Done, I am a Bride." Gwladys Watkin [illegible] as Phoebe Meryll, the Sergeant's daughter, and gave tuneful renderings of "When Maiden Loves, She Sits and Sighs" and "Were I Thy Bride."

Gladys Clapperton and Douglas Powell, as the scheming old housekeeper, Dame Carruthers, and the bluff Sergeant Meryll respectively, both gave good performances. Edward Biddlecomb made quite a presentable Shadbolt, but his acting was rather patchy. Ben Barnes, as the gallant Colonel Fairfax, put in some good work, though his singing seemed at times a little hard and forced.

T.O.T. PHILHARMONIC SOCIETY.

In the absence of their leading man, the T.O.T.P.S. were lucky enough to secure Mr. Jamieson Dodds to play for them in their production of "The Lilac Domino" the part of André D'Aubigny with which he delighted London at the Empire Theatre about a decade ago. At the Scala Theatre on Wednesday last, Mr. Dodds' fine voice and strong personality were invaluable assets to the production, and no doubt the whole cast gained inspiration from so exceptional a "lead." Next to Mr. Dodds' appearance, the most interesting thing about the performance was some clever grouped and dancing scenes, items that speak of skilful and arduous production, for which Mr. William T. Wilson was responsible.

Miss Gwen Gibbs, obviously suffering from a cold, looked very charming and acted well in the title rôle, but her singing was often inaudible and frequently off the note. Her best effort was in the famous "Lilac Domino" chorus. Miss Doreen Howard took the soubrette part of Leonie Ford very naturally, and found the songs, "True Love Will Find a Way" and "Ladies' Day," well within reach of her reliable voice. Mr. Leslie Woollett did some good singing as Elliston Deyn, and the fooling of Mr. James Lewis, aided by Mr. Thomas Dean, as Prosper and Norman respectively, certainly pleased the audience, though at times it was a little too clumsy for real comedy. Mr. Cyril Corker had not his usual laughter-making opportunities as Cornelius Cleveden, but worked hard, and Mr. J. Belmont-Taylor presented some good acting as Carabana, the gipsy violinist. The same must be said of Miss Margaret Murdoch, who played the coy and elderly Baroness de Villiers very satisfactorily. Mr. William Melsack as Maximilian, a waiter, and Mr. Robin Hoff as Parker, butler, completed the cast.

The chorus singing and dancing indicated hard work on the part of the ladies and gentlemen concerned, for which they deserve congratulation. Mr. Charles Lambert conducted the efficient T.O.T. orchestra.

BLACKBURN MEISTERSINGERS.

Since its inception in 1891 the Blackburn Meistersingers Amateur Operatic Society has handed over nearly £5,000 to local charities, and their recent highly successful production of "The Vagabond King" will conside ably augment that amount.

As Francois Villon, the dissolute poet, and Katherine de Vaucelles, Mr. Norman Chadwick and Miss Florrie Ramsbottom made an admirable pair of lovers. Both have exceedingly fine voices, which they used to great effect. Their duet "Only a Rose," [illegible] up the performance. As Huguette, Miss Phyllis Gillibrand was handicapped by an obvious nervousness, but otherwise did reasonably well. Mrs. Harry Yates (Margot) and Miss Doroth Marsden (Lady Mary) were both commendable, though one would have liked to have seen the former in a stronger part. Miss Norah Holland made a stately and dignified Queen and Miss Helen Simpson a brilliant première danseuse. Mr. Charles Milford might have had the part of Louis XI. written for him, so perfect was his interpretation. As Tabarie, Mr. Bert Shaw proved himself an artist.

As usual, Dr. Brearley wielded a capable baton. The producer, Mr. Sydney King, has had no greater success to his credit.

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A SPECIAL GENERAL MEETING of the Members of the Association will be held at the Offices of the Association—55/56, Goschen Buildings, 12/13, Henrietta-street, Covent Garden, London, W.C.2. on TUESDAY, the 11th MARCH, 1930, at 11.30 a.m., to consider alterations to Rules 19 and 38—and the rescission of Rules 31 and 32.

19: Those eligible to be Members of the Association shall be (*) persons who have practised the arts of acting, dancing, or singing, as a means of subsistence, in one or more theatres in the United Kingdom for a term of not less than three years preceding their application for admission, and also Acting Managers, Stage Managers, Treasurers, Chorus Singers, Scenic Artists, and Prompters, who shall have followed their avocations for a corresponding period.

After the words: 'Shall be' the words 'British born' to be inserted.

38: The maximum Annuities paid from the funds of the Association shall be—to a Subscriber of Class C, £156; to a Subscriber of Class B, £104; and to a Subscriber of Class A, £52.

Providing always that in special circumstances the Directors are empowered to increase the annuities payable to those solely dependent on the Fund, such increase not to exceed £20 in any one year.

New Rule to read as follows:—

38: "The Annuities paid from the funds of the Association shall be—To a Subscriber of Class C, £156; to a Subscriber of Class B, £104; and to a Subscriber of Class A, £52.

"The minimum guaranteed Annuities shall be—To a Subscriber of Class C, £60; to a Subscriber of Class B, £40; to a Subscriber of Class A, £20.

"Provided that the Directors may from time to time make such increase in the above-mentioned Annuities as they may consider desirable, but such increase shall not exceed £52 in all in any Annuity."

The recission of the following Rules:—

31: A Member of the Association who shall be in the receipt of £500 or upwards per annum, derivable from whatever property or source, independent of his or her claim on the funds of the Association, shall only be entitled to an Annuity of Class A, £20; Class B, £40; Class C, £60 per annum out of the said funds.

32: The claims of Members earning or possessing annual incomes, derivable from any source whatever, of less amount than the sum set out in Rule 31, shall be so regulated that the Annuity payable from the said funds, added to the said income, shall together amount to a sum not exceeding £526 per annum to a claimant of Class A; not exceeding £552 per annum to a claimant of Class B; and not exceeding £578 per annum to a claimant of Class C. And every Member who shall under this Rule be in receipt of more than the amount of Annuity set out in Rule 31 out of the said funds shall once in every year, at least, by a declaration, or in such other way as the Directors shall determine, satisfy the Directors that his or her total income from all sources, including his or her Annuity from the said funds, does not exceed the amount specified in this rule in his or her case, and payment in excess of the amount set out in Rule 31 shall be dependent upon the Directors being so satisfied. In the event of any sum in excess being found to have been paid in any year, such sum may be deducted by the Directors from the amount payable in any future year.

Recommendation of Sub-Committee:—That the Annuities be raised £1 per week all round.

The ANNUAL GENERAL MEETING will follow at 12.0 for the receipt of the Annual Report, the Accounts for 1929, the Election of President, Chairman, Treasurer, Directors and other Officers for the ensuing year, and for all other purposes connected with the Association.

E. H. BULL, Secretary.

February 24th, 1930.

"HAVEN OF REST" for aged members of the Theatrical Profession. DENVILLE HALL, NORTHWOOD. Supported by voluntary contributions. Address: 27, SOUTHAMPTON ST., STRAND, W.C.2

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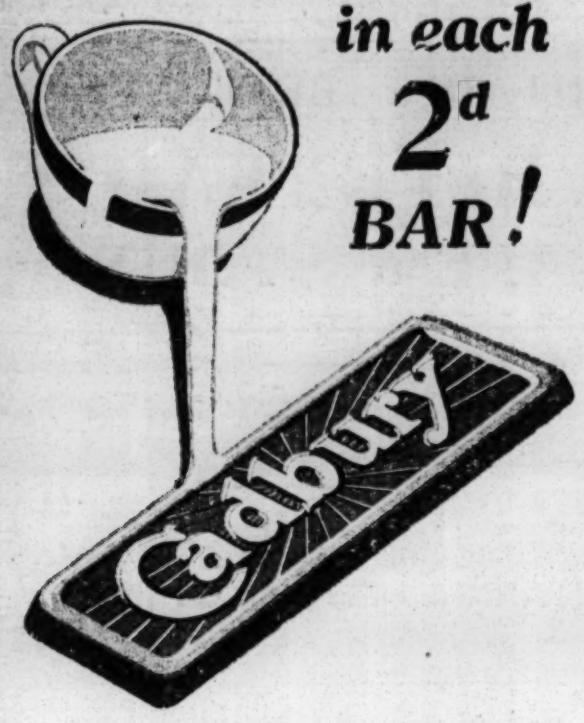

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WEDNESDAY, FEBRUARY 26, 1930.

MISS COOPER AND THE CRITIC.

MISS GLADYS COOPER has written to the "Daily Mail" a letter in which she takes exception to the pronouncement passed on Mr. Eden Philpotts' play, "Devonshire Cream" by that paper's very able and just critic, Mr. Alan Parsons. Miss Cooper censures Mr. Parsons for restricting himself to an account of his own reactions to the play, and for not reporting the enthusiastic reception which, she declares, was accorded to it by the majority of the audience present on the first night. She includes dramatic critics in general in her indictment for "advertising their purely personal views" and failing to indicate "what the public thinks of the play."

The Functions of a Critic.

Human beings, we know, are all liable at times to fall under the temptation to try and teach other people their jobs. This is a failing which should be strenuously resisted, for the person who gives way to it is likely, through his ignorance of the subject into which he is venturing, to find himself at a disadvantage in the ensuing counter-attacks.

Miss Gladys Cooper, if we may say so, seems to be woefully ignorant as to the most elementary principles of criticism. It is quite wrong to imagine that the first business of a dramatic critic is to send people scurrying into the theatre. Many ways are open to the theatrical profession for the advertising of its wares. It is surely not suggested that it is among the critic's duties to popularise the theatre's offerings. No critic should have to pause to consider when he begins his notice, "Will what I write here have the effect of keeping people away from the theatre or sending them there?"

Neither can the critic he expected to act as if he were a kind of corporate conscience of all theatre-goers. He visits the play as an individual, and his expression of opinion is an individual's expression of opinion. If he were a man with narrow and warped prejudices, it would be quite legitimate to criticise him as a person unfitted to wield a critical pen. But critics are selected in the first place for their catholicity of taste, their saneness of judgment, and their understanding of the point of view of the average man in the street. It would be foolish to appoint as a dramatic critic anybody with a pronounced bias against musical comedy, farce, or any other specialised form of entertainment. Such a man would be quite incapable of discharging the functions of a critic in a satisfactory manner.

First Night Audiences.

BUT Miss Gladys Cooper is most in the wrong, we think, when she comes to the gauging of the true quality of first-night applause. She says: "I flatter myself I can judge the feeling of a first-night audience." We will not attempt to contradict her in the instance of "Devonshire Cream"; we do not propose to act as arbiters between her and the "Daily Mail" critic as to the merits or demerits of that play. But we do quarrel with her for so complacently accepting on its face value what might quite conceivably have been the friendliness of interested persons. Miss Cooper has, we think, acted rashly in joining issues on this subject with a professional critic who goes to the theatre most evenings of his life, and therefore becomes something of a connoisseur in first-night atmospheres. He is a disinterested spectator, and in this is very different from the playgoer who, like Miss Cooper, is connected with the profession, and therefore goes to the theatre with the desire to meet success half-way. Of course, critics are human beings, and would rather enjoy themselves than otherwise—actors should be thankful for this fact. We cannot believe that Miss Cooper's letter will deflect critics from their usual procedure. They will continue to record their opinions honestly, without being influenced by the behaviour of their neighbours. Each one will have his own personal following who, when they read him will know they have the opinion of an individual on whom in the past they have learned to place confidence.

THE ALDWYCH TRADITION OF SUCCESS.

Mr. Ben Travers on "How it's Done."

While I stood waiting for Mr. Ben Travers, the writer of the successful series of Aldwych farces, in the foyer of the theatre the other afternoon, I watched the people who came to the box-office to buy seats. "A Night Like This" had been given for the first time the evening before, but judging by the brisk demand for tickets, it was already an established success. People of all kinds kept rolling in. There was, of course, the unlucky gentleman who arrived under the false impression that a matinée was being given that day, and who had to be gently and courteously disillusioned by the man behind the grille. There were bare-headed young clerks who had obviously played truant from their various offices to make sure of their seats before the supply dried up; there were ladies up from the suburbs, and gentlemen on their way from lunch back to the city. All ages and most stations of life seemed to be represented. I gained the impression that the production of a new piece at the Aldwych Theatre is an important national event.

The Causes of Laughter.

Then, after a few minutes, Mr. Travers, the man who will be one of the causes of the loudest explosions of laughter in this country during the coming year, walked quietly in. He led me to a secluded corner; we sat down. Then he said:

"Well, and what is it you want me to say?"

"Tell me how it's done," I replied.

"The plays you see here," I was told, "are the results of a collaboration. They spring, in the first place, from a tiny germ. For instance, some time ago Tom Walls and I were driving up to Town one morning from Epsom when we saw three policemen coming off duty. 'I shouldn't mind playing a policeman,' said Walls. I told him I thought the idea was a good one; it would be a nice change. Then I set my brains to work out a story in which a character of the Ralph Lynn type and a policeman would participate. The Ralph Lynn part of the affair I got from a short story which I wrote for one of the Sunday papers several years back. A peg on which to hang the Tom Walls side came to me this way. A police inspector told me once how a young P.c. gained promotion through a stroke of luck. His sweetheart happened to be in the employment of a gambling house. She was badly treated, and 'split' to her lover. He reported the matter, another constable was sent in as observer, and the place was raided. In re-shaping this true life incident for the purpose of my play, I made the lover of the girl carry out the investigation on his own, against regulations, for the purpose of gaining personal 'kudos.' And it was Tom Walls's idea to make the fellow an Irishman. That gives the character a touch of picturesqueness, and causes him to stand out. And here's another liberty I took with my facts. In these days the public takes a generous view of gambling. Everybody might not look on the proprietor of a gaming-house as a bad lot. So to give a darker tinge of knavery to our villain, we made him a car thief as well. That certainly ought to deprive him of all sympathy. In farce, remember, your characters have to be clearly defined. Black's black and white's white.

Devising a Plot.

"I devise a general plot in that way," Mr. Travers went on; "next I write a synopsis, then an act, and bring it up here for the others to see. After that it gets slashed about a bit. Portions of the play may be re-written half-a-dozen times, until we arrive gradually at the version which goes into rehearsal. Ralph Lynn lends me a great deal of assistance with his part of the story."

"Does writing plays always for the same people restrict your ideas?" I asked.

"Not really. I consider myself to be in a very fortunate position in having to write plays for the people here. The public knows the artistes so well. They have come to associate Miss Mary Brough and Mr. Robertson Hare with characters of a certain type. And they want them to go on being the same. They would be disappointed if there was no scene in which Mr. Walls and Mr. Lynn bully Mr. Robertson Hare, and I keep that fact in mind. But for the rest, I am able, in constructing my stories, to bring in a new atmosphere and setting, and to devise a plot as far removed in character as possible from that of the previous play. I am only restricted in that I have to see that everybody is given a characteristic part. But that kind of restriction is a help rather than a hindrance.

MR. BEN TRAVERS.

Playwright and His Interpreters.

"And here is another point. It is a wonderful thing to work for a management under the harmonious conditions which prevail here. We have all come to know each other so well, and can discuss things openly and freely in the theatre. A playwright should never be a stranger to his actors. He should be able to see his ideas carried out, point by point, in practice. Frequently at rehearsals I tell them to stop. I have seen that I was wrong in the construction of a scene. And I am able to re-write it on the spot. You can't live miles away, all by yourself and, when you have finished your script, put it in an envelope, post it to the producer, and sit back with a sigh of relief. The important part of play-writing has to be done in the theatre."

The Morning Spirit.

"Are you a quick worker?" I asked Mr. Travers.

"When, after prolonged discussions with everybody concerned, I finally get down to the actual writing, I take from a week to a month to complete an act. If all the exchanging and thrashing out of ideas, and the writing and re-writing are included, I think I can say that each play takes the best part of half a year."

"Is your writing done regularly?"

"Every day, after breakfast, I go to my study, as if it were an office in the City. More often than not I spend the entire morning revising and tearing up what I have written the day before. Then, in the afternoon, I ride for an hour; after that, more work. It is not often that I work late at night. Some authors, I know, produce all their stuff then; but for myself I find that ideas flow most freely in the morning."

A Business Affair.

"Do you write anything else besides plays; short stories, for instance?"

"I have written short stories, but I'm not very fond of that form. If you get an idea that seems worth while, it is usually impossible to fit it within the narrow limits of the short story. I write farces because they are the most profitable."

"Your writing, then, is purely a business affair?"

"Of course. An author must first of all bring his mind to bear on practical issues."

R.C.

(*Continued from column 6*).

interesting to see the results on it of a technical musical education.

* * *

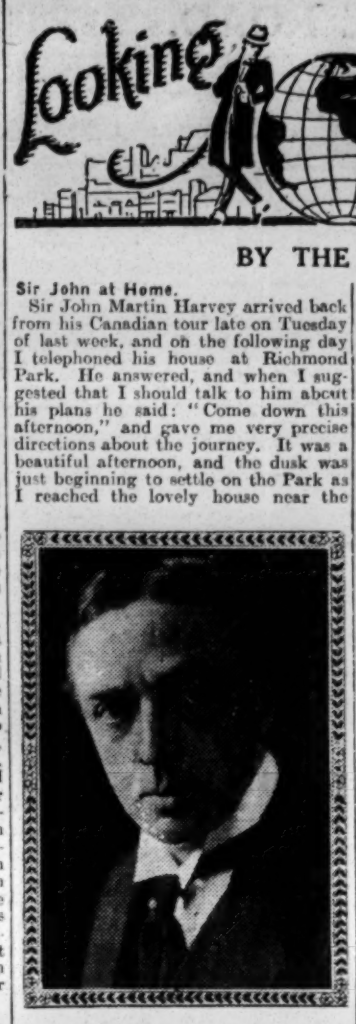
"The Love Parade" at the Carlton.

One looks for certain qualities of wit and impudence in a Lubitsch film, and these are amply provided in that most polished of director's latest effort, "The Love Parade," which I greatly enjoyed the other evening in the company of an audience which packed the Carlton Theatre. The story reminded me strongly of "The Merry Widow," so did the principal musical number, which contains unmistakable echoes of Danilo's "Maxim's" song in Lehar's operette. In "The Merry Widow," you may remember, the young *roué* meets his Ruritanian princess in a Parisian setting. In "The Love Parade" Count Alfred is recalled by his Queen to Sylvania, on account of his scandalous behaviour in Paris. He so captivates the lady that she makes him her Prince Consort. That accomplished, the young rip's strong and independent character asserts itself. He refuses to be a cipher in the Royal household, and a brief conflict of wills leaves him in command of his own home. Maurice Chevalier as the Count consolidates the position as the leading light comedy juvenile of the talking picture world which he won in "Innocents of Paris." Jeanette Macdonald sings well as the Queen. And Lillian Roth and our own Lupino Lane are excellent in brisk "low" comedy.

* * *

"Rookery Nook" at the New Gallery.

What impressed me most about the film version of the Ben Travers' farce, "Rookery Nook," which I saw the other afternoon at the New Gallery, was the way in which the fresh spirit of the English countryside had been caught. This sort of thing has been attempted so often before in American films, with varying degrees of non-success; but here one has the definite feeling that one is in Somersetshire on a fine summer night and early morning. The entire film is played in a happy, wholesome spirit which is a welcome change from the heated, stuffy atmosphere of certain exotic efforts we have seen in the past. That wonderful pair, Ralph Lynn and Tom Walls, are seen to great advantage on the screen. Lynn's chivalrous attempts to sleep on a couch in the hall are capital fun. Winifred Shotter, "lurking"—as she describes it—about the house in pyjamas, is an extremely pleasant vision; and Mary Brough, bristling with prejudices as Mrs. Leverett, scores another notable success in the film.



BY THE EDITOR.

Sir John at Home.

Sir John Martin Harvey arrived back from his Canadian tour late on Tuesday of last week, and on the following day I telephoned his house at Richmond Park. He answered, and when I suggested that I should talk to him about his plans he said: "Come down this afternoon," and gave me very precise directions about the journey. It was a beautiful afternoon, and the dusk was just beginning to settle on the Park as I reached the lovely house near the

SIR JOHN MARTIN HARVEY.

East Sheen Gate. Sir John told me that since his operation he felt ten years younger, and he was certainly the picture of health. In his well-cut check suit he looked like a country squire. One of his passions, in fact, is farming, and he showed me some charming pictures of the place he had in Oxfordshire for a time. Very proudly he said that he did very well out of pigs.

* * *

No Pigs!

He cannot keep pigs at Richmond, but he has a marvellous herbaceous border in the summer. I am a slight adept at gardening myself and the photographs made my mouth water with envy. Of course, we talked about the tour, and Sir John has returned enthusiastic about Canada and the audiences over there. "They even liked my plays in the French-speaking part, where English companies are rarely successful," he said. "And the wild-west?" I said. "There is no such thing as the wild-west," he replied, "except," he added with a smile, "when I play 'The Breed of the Treshams.'" This tour he took out "The Only Way," "The Lowland Wolf" and "Rosemary," but he told me that he appeared in most of the plays in his repertory in the States and Canada during previous visits. "The Canadians like anything that is wholesome and dramatic," he said in reply to my question about the most popular plays in the Dominion.

A London Season.

If he had not arranged to go on the short tour which opened at Edinburgh on Monday night, he would probably be opening at the New Theatre this week. Lady Wyndham cabled him on the way home and asked him if he would be able to do so. He intends, however, to appear in London in the autumn, and I was very excited to hear that a revival of "Œdipus" is included in his plans. He is also anxious to produce "Scaramouche" again, and a production of "The Lowland Wolf," which has never been seen in town, is another likelihood.

Billy Caryll's "Talkie."

I saw Billy Caryll's first "talkie" at the New Gallery, where it was trade shown by the P.D.C. last week. It was a Gordon Bostock comedy called "Amateur Night in London," and Billy Caryll was the critical young man at a low-down music hall, where some comic local talent aspired for fame. It was not a great opportunity for this excellent comedian for the greater part of the fun, most of which was of a very obvious nature, was concentrated on the stage. He came out extremely well, however, and it is quite certain that he would make a big success in his own material. I though Duncan and Godfrey, as the sailor and his girl, in the finely photographed prologue, were good, and Charlie Rego, as the manager, made the most of his opportunities. The other Gordon Bostock comedy, "Eve's Fall," shown at the same time, was pretty indifferent stuff, with little more than the superb dancing by Howell, Hager and Naldi—which is a feature of the new musical comedy at the Piccadilly—and the Irwin Twins to recommend it.

* * *

For Musical Comedy.

Billy Caryll is having a rest from provincial revue for the time being, and in a fortnight is going out for an eight weeks' tour of "Hold Everything" in the part taken by George Gee in London. He is anxious to see how he shapes in musical comedy. He has received two offers to appear in West End shows later in the year.

* * *

Twin Pianos.

I was paid a visit, the other morning, by Norman Lloyd and Edward de Mertz, who play synchronised jazz on two pianos, and whose photographs you see on this page. I have not heard them play yet, but Beverley Nichols, who is an authority on the subject and has traced syncopation to most of its Harlem sources, informs me that they are "the goods." The pianists met at a party in an apartment in Paris, where there were two pianos. They both began to play, and since it was evident from the first bar they performed simultaneously, that they were made for one another, they decided to go into partnership. Their first engagement was in Montmartre, where they astonished everybody with their brilliant renderings of popular jazz numbers. After that they went down to Cannes and appeared at the Sporting Club. Here their success was so great that they were engaged for an extra month.

* * *

Secret of Synchronisation.

I asked them how it was they managed to keep time, and they replied they didn't know, but supposed some sort of mental telepathy helped them. "We both start playing," I was told, "and neither listens to, looks at, or thinks consciously of the other. And somehow, our two versions of the same piece always fit together." Norman Lloyd is a Canadian. He studied classical music at Toronto University. I said I hoped that while he was over here he would look round for new works by unknown young British composers to perform publicly. This he promised to do, and he added that he was trying to get hold of a number he much admired which Beverley Nichols had contributed to "Blue Skies." "It had the true lyrical quality of all the best modern jazz music," Lloyd told me.

* * *

Max Darewski's Pupil.

Edward de Mertz was a pupil of that very clever pianist, the late Max Darewski, for whom he had the greatest admiration. He, like Norman Lloyd, has been trained in the classical school of music, and mentioned he had been commissioned to write an operetta and conduct it when it is produced. De Mertz is a European, and has never been to America. He has, however, worked with coloured people, from whom he obtained his first ideas of jazz. I asked him if the new dance rhythms were affecting the style of light music on the Continent, and he replied that they were altering it entirely. "The old type of Viennese waltz no longer expresses our epoch," he said. "Even the long-established successful writers, such as Lehar, are turning their attention to jazz, while there are half-a-dozen young composers in Central Europe who are experimenting in the new form. The light music of the future will be a blend of Negro rhythms and European romanticism. The work of Jerome Kern and George Gershwin is typical of the general tendency." I realised after talking to these two clever people that popular music is no longer the exclusive province of self-taught amateurs. Jazz is at present at school; it will be

(*Continued in column 3*).

NORMAN LLOYD AND EDWARD DE MERTZ.

A Fatuous Question.

We talked for over an hour, and at the end I am afraid I became fatuous. I asked Sir John what was his favourite part, which was as stupid as asking a father which was his favourite child. He was very considerate with me. He said that he loved playing the Burgomaster, and that next in order he placed "Œdipus," "Hamlet," "Richard III." and "of course," he added, "the dear old 'Only Way.'"

* * *

Minnie Rayner's Excitement.

Minnie Rayner was very excited when I met her the other day. She has been to Australia, South Africa, the Far East, but has never visited America. Ivor Novello's decision to take "Symphony in Two Flats" to New York in the autumn means that she will satisfy her ambition at last. This week the company is finishing the talking picture of the play which is being made at Elstree, and then they go on tour in England for three months. Minnie Rayner surprised me by saying that she took part in a talking picture five years ago. It was at a studio in Clapham. She said that she never saw the finished product.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALOMA.—Feb. 24, Empire, Middlesbrough; March 3, Pal., Blackburn.
APPLE CART.—Feb. 24, T.R., Nottingham; March 3, Prince's, Manchester.
BAA, BAA, BLACK SHEEP.—Feb. 24, West Pier, Brighton.
BACHELOR FATHER.—Feb. 24, New, Oxford.
BEAU GESTE.—Feb. 24, Pal., Walthamstow; March 3, Pal., Camberwell.
BENSON, SIR FRANK.—Feb. 24, County, Bedford; March 3, T.R., Bournemouth.
BIRD IN HAND (Barry Jackson and Prince Littler).—Feb. 24, T.R., Aldershot; March 3, O.H., Harrogate.
BLACKMAIL.—Feb. 24, Grand, Fulham; March 3, West Pier, Brighton.
BLUE EYES.—Feb. 24, T.R., Birmingham; March 3, Alhambra, Bradford.
BOY BLUE (Davies).—Feb. 24, Empire, Glasgow.
BROTHERS.—Feb. 24, Bath.
BURGLAR, THE.—Feb. 24, T.R., Sheffield.
BY CANDLE LIGHT.—Feb. 24, H.M., Aberdeen.
CALENDAR, THE (Mrs. Edgar Wallace).—Feb. 24, Empire, Sheffield; March 3, T.R., Nottingham.
CALENDAR, THE (Barry O'Brien).—Feb. 24, Lyceum, Newport; March 3, New, Northampton.
CARL ROSA OPERA.—Feb. 24, Pal., Hull; March 3, O. H., Manchester.
CHARLEY'S AUNT.—Feb. 24, Empire, Penge.
CHINESE BUNGALOW.—Feb. 24, Hippo., Darlington.
CINDERELLA (Denton).—Feb. 24, T.R., West Bromwich.
CONSTANT NYMPH.—Feb. 24, T.R., Exeter; March 3, T.R., Torquay.
COVENT GARDEN OPERA.—Feb. 24, Empire, Southampton; March 3, P.O.W., Birmingham.
CUP OF KINDNESS (South).—Feb. 24, Empire, Swindon.
CUP OF KINDNESS (North).—Feb. 24, O.H., Belfast; March 3, T.R., Glasgow.
DAMASK ROSE.—Feb. 24, Grand, Wolverhampton.
DEANE, HAMILTON.—Little Theatre, London. (Season.)
DENTON, JACK.—Feb. 24, Ashby-de-la-Zouch (3), Spalding (3).
DESERT SONG (A).—Feb. 24, Prince's, Bristol; March 3, T.R., Birmingham.
DESERT SONG (B).—Feb. 24, T.R., Bury; March 3, Wigan.
DOBELL, W. L.—Feb. 24, Palledrome, Strabane.
DRACULA.—Feb. 24, Artillery, Woolwich.
DUNSTAN, EDWARD.—Feb. 24, W.G., Waterloo.
EDGE OF LIFE.—Feb. 24, T.R., Halifax.
FARMER'S WIFE (Barry Jackson and Prince Littler).—Feb. 24, Palace, Leicester.
FIRST MRS. FRASER (A).—Feb. 24, Empire, Liverpool; March 3, Alhambra, Glasgow.
FIRST MRS. FRASER (B).—Feb. 24, T.R., Plymouth; March 3, T.R., Exeter.
FIVE O'CLOCK GIRL (Macdonald and Young).—Feb. 24, Hippo., Lewisham; March 3, Hippo., Southend.
FLAG LIEUTENANT.—Feb. 24, Boro', Stratford; March 3, Empire, Merton.
FLYING FOOL (Sparling).—Feb. 24, T.R., Bournemouth; March 3, Artillery, Woolwich.
FLYING SQUAD.—Feb. 24, Met., Bootle; March 3, Pal., Carlisle.
FOLLOW THROUGH.—Feb. 24, King's, Southsea.
FOOLS IN PARADISE.—Feb. 24, Grand, Birmingham.
FRENCH LEAVE.—Feb. 24, King's, Southsea.
FUNNY FACE (Macdonald and Young).—Feb. 24, King's, Hammersmith; March 3, Wimbledon.
GETTING MOTHER MARRIED.—Feb 24, T.R., Portsmouth; March 3, Grand, Southampton.
GIRL FRIEND (Macdonald and Young).—Feb. 24, P.O.W., Grimsby; March 3, Pal., Hull.
GOLDILOCKS AND THE THREE BEARS (Dodd).—Feb. 24, Empire, Chester-le-Street.
GREEN LAMP.—Feb. 24, County, Reading; March 3, T.R., Worcester.
HE WALKED IN HER SLEEP.—Feb. 24, King's, Longsight.
HIT THE DECK (Macdonald and Young).—Feb. 24, Empire, Glasgow; March 3, Hippo., Newcastle.
HOLD EVERYTHING.—Feb. 24, Alhambra, Glasgow.
INTERFERENCE (Ricketts).—Feb. 24, T.R., Leamington; March 3, Court, Wigan.
JOURNEY'S END.—Feb. 24, T.R., Barnsley.
JOURNEY'S END.—Feb. 24, Empire, Edinburgh.
JOURNEY'S END.—Feb. 24, Gaiety, Dublin.
LA VIE PARISIENNE.—Feb. 24, T.R., Newcastle; March 3, Prince's, Bradford.
LIFEGUARDSMAN, THE.—Feb. 24, Pal., Camberwell.
LILAC TIME (Chappell).—Feb. 24, King's, Glasgow; March 3, Lyceum, Edinburgh.
LOVE LIES (Macdonald and Young).—Feb. 24, New, Cambridge; March 3, New, Oxford.
LOVE LIES.—Feb. 24, King's, Edinburgh.
LUCKY GIRL.—Feb. 24, Empire, Peterborough; March 3, Empire, South Shields.
MACDONA PLAYERS.—Feb. 24, W.G., New Brighton.
MAN AT SIX.—Feb. 24, Playhouse, Colchester.
MARIGOLD.—Feb. 24, Court, Liverpool; March 3, T.R., Newcastle.
MARTIN HARVEY, SIR JOHN.—Feb. 24, Lyceum, Edinburgh; March 3, King's, Glasgow.
MISDOINGS OF CHARLEY PEACE.—Feb. 24, Grand, Southampton; March 3, Theatre, Brixton.
MIDDLE WATCH.—Feb. 24, Prince's, Manchester; March 3, Grand, Hull.
MR. CINDERS (Williamson).—Feb. 24, T.R., Leeds.
MR. CINDERS (Macdonald and Young).—Feb. 24, Pal., Burnley; March 3, T.R., Huddersfield.
MURDER ON THE SECOND FLOOR.—Feb. 24, Richmond; March 3, Woolwich.
MY WIFE'S FAMILY.—Feb. 24, O.H., Scarborough.
NEW MOON.—Feb. 24, O.H., Blackpool; March 3, Empire, Sheffield.
NUMBER ONE.—Feb. 24, Empire, Cardiff.
O'MARA OPERA.—Feb. 24, H.M., Carlisle; March 3, New, Inverness.
PASSING OF THE THIRD FLOOR BACK.—March 3, King's Hall, Dover.
PATSY, THE.—Feb. 24, T.R., Rochdale.
PERFECT WIFE AND THE OPTIMIST.—Feb. 24, Q. London; March 6, Hereford (3).
PERSONS UNKNOWN (North).—Feb. 24, T.R., Norwich; March 3, O.H., Leicester.
PERSONS UNKNOWN (Barry O'Brien).—Feb. 24, Pal., Plymouth.
PETER PAN.—Feb. 24, Brixton; March 3, Court, Liverpool.
PLUNDER (Highley).—Feb. 24, T.R., Stockport.
PLUNDER (Barry O'Brien).—Feb. 24, Alex, Stoke Newington; March 3, Pal., East Ham.
ROOKERY NOOK.—Feb. 24, T.R., Windsor.
ROSE AND THE RING.—Feb. 24, Lyceum, Sheffield; March 3, Grand, Leeds.
ROSE MARIE (Macdonald and Young).—Feb. 24, Hippo., Keighley; March 3, Grand, Derby.
SACRED FLAME (North).—Feb. 24, P.O.W., Rugby.
SACRED FLAME (South).—Feb. 24, Grand, Luton.
SARAH ANN HOLDS FAST.—Feb. 24, T.R., Barrow.
SIMPLE SIMON'S BABY.—Feb. 24, T.R., Castleford.
SINCLAIR, ARTHUR, AND MAIRE O'NEILL.—March 3, Devonshire Pk., Eastbourne.
SO THIS IS LOVE.—Feb. 24, Grand, Clapham.
SORRY YOU'VE BEEN TROUBLED.—Feb. 24, Grand, Croydon.
SQUEAKER, THE.—Feb. 24, Theatre, Perth; March 3, Hippo., Darlington.
STREET SINGER.—Feb. 24, Hippo., Newcastle.
STUDENT PRINCE (Macdonald & Young).—Feb. 24, T.R., York; March 3, Empire, Sunderland.
SUNNY.—Feb. 24, Stratford; March 3, Pal., Chelsea.
TERRY, FRED, & JULIA NEILSON.—March 3, Grand, Croydon.
THARK (J. Bannister Howard.—Feb. 24, Victoria, Burnley; March 3, Hippo., Hulme.
THAT'S A GOOD GIRL.—Feb. 24, Empress, Brixton; March 3, Empire, New Cross.
THIRD TIME LUCKY.—Feb. 24, T.R., Huddersfield; March 3, T.R., Hanley.
TO WHAT RED HELL?—Feb. 24, Hippo., Rotherham; March 3, T.R., Bath.
TREASURE ISLAND.—Feb. 24, Grand, Hull.
UP WITH THE LARK.—Feb. 24, Crown, Eccles.
VAGABOND KING.—Feb. 24, Pal., Walthamstow; March 3, Alex, Stoke Newington.
VIRGINIA (Macdonald and Young).—Feb. 24, T.R., Chatham; March 3, Empire, Swindon.
VIRTUE FOR SALE.—Feb. 24, P.O.W., Birmingham.
WHEN BLUE HILLS LAUGHED.—Feb. 24, T.R., King's Lynn.
YANKEE AT THE COURT OF KING ARTHUR.—Feb. 24, Grand, Blackpool.
YELLOW SANDS (Barry Jackson and Prince Littler).—March 3, O.H., Scarborough.
YOUNG WOODLEY.—Feb. 24, T.R., Blackburn.
77, PARK LANE.—Feb. 24, T.R., Leamington; March 3, T.R., Sheffield.

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WALKLEY & HEALEY REP.—Pav., Leicester
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ADVENTURES OF PARKER, P.C.—Feb 24, Bedford, Camden Town.
ALL FIT.—Feb. 24, Empire, Wood Green.
ALL RIGHT ON THE WESTERN FRONT.—Feb. 24, Empire, Swansea.
AUGUST, 1914.—Feb. 24, Empire, Islington; March 3, Pal., Southampton.
BARBED WIRE.—Feb. 24, Pal., Carlisle.
BATHING TIME.—Feb. 24, Shire Hall, Howden.
BRASS TACKS.—Feb. 24, Pal., Manchester; March 3, Bedford, Camden Town.
BRIGHT CARGO.—Feb. 24, T.R., Stratford.
CALCUTTA SWEEP.—Feb. 24, Hippo., Ipswich.
CASEY'S COURT.—Feb. 24, Empire, Croydon.
CASINO DE PARIS.—Feb. 24, Hippo., Boscombe; March 3, Empire, Stratford.
CLOWNS IN CLOVER (Arnold).—Feb. 24, Pal., Grimsby; March 3, O.H., York.
COAST TRAIN.—Feb. 24, G., Wath.
EVER SO GOOD.—Feb. 24, Empire, York; March 3, Devonshire, Manchester.
FAMILY AFFAIRS.—Feb. 24, T.R., Leicester; March 3, Hippo., Stockton.
FINE FEATHERS.—March 3, Empire, Bristol.
FOR GOODNESS' SAKE.—Feb. 24, Empire, New Cross.
FORMBY'S GOOD DEED.—Feb. 24, Alhambra, Bradford.
FULL SPEED.—Feb. 24, Hippo., Ilford.
FUNNY BOY.—Feb. 24, Empire, Leeds; March 3, O.H., Middlesbrough.
FUNNY SIDE UP.—Feb. 24, Pal., Reading.
GET BUSY.—Feb. 24, O.H., Workington.
GLAD RAGS.—March 3, Empire, Middlesbrough.
GOING THE PACE.—Feb. 24, Queen's Park, Manchester.
GYPSY VAGABOND.—Feb. 24, Empire, South Shields.
HAMMER AND TONGS.—Feb. 24, Pal., Pinxton.
HAPPY RAMBLERS.—Feb. 24, Empire, Ashton-under-Lyne.
INTRODUCE HER.—Feb. 24, Granville, Walham Green.
JUST A MINUTE.—Feb. 24, Gaiety, Leith; March 3, Pav., Glasgow.
LADS OF THE AIR.—Feb. 24, New, Northampton.
LARKS.—Feb. 24, Hippo., Wolverhampton.
LAUGH IT OFF.—March 3, Met., Bootle.
LEAGUE OF NEIGHBOURS.—Feb. 24, Empire, Nottingham.
LET'S LAUGH.—Feb. 24, Pal., Bath.
LIDO FOLLIES.—Feb. 24, Hippo., Aldershot; March 3, P.G., Folkestone.
LOVE LIARS.—Feb. 24, T.R., Leicester.
MAKING GOOD.—Feb. 24, Pal., Warrington; March 3, Grand, Bolton.
MAKING WHOOPEE.—Feb. 24, Hippo., Preston.
MARGATE PED'LERS.—Feb. 24, Kemble, Hereford.
MERMAIDS.—March 3, Empire, Belfast.
MERRY WHIRL.—March 3, Hippo., Dublin.
MILE-A-MINUTE.—Feb. 24, Pal., S. London.
MIRTH OF A NATION.—Feb. 24, Hippo., Portsmouth.
MOODIE IN MANITOBA.—Feb. 24, Empire, Belfast.
MUMMING BIRDS.—Feb. 24, London, Shoreditch.
NEW SIGNALS.—Feb. 24, Alex, Widnes.
NON-STOPS, THE.—Feb. 24, Tivoli, Hull.
NOVELTY BOX.—Feb. 24, Osborne, Manchester.
ONE DAM THING AFTER ANOTHER.—Feb. 24, Empire, Kilburn.
ONE OF THE BEST.—Feb. 24, Col., Oldham.
OUR LADS IN KHAKI.—Feb. 24, Empire, Birmingham.
ONE GOOD THING AFTER ANOTHER.—Feb. 24, Alex., Hull.
PAINTED DOLLS.—March 3, Alex, Hull.
PARIS LIFE.—Feb. 24, Hippo., Belfast; March 3, Empire, Birmingham.
PARIS, 1930.—Feb. 24, Pal., Huddersfield; March 3, Pal., Halifax.
PARISIAN PLEASURES.—Feb. 24, Pal., Halifax; March 3, Pal., Huddersfield.
PICCADILLY MELODY.—Feb. 24, Queen's, Poplar.
PONTOON.—Feb. 24, Hippo., Hulme.
PLEASURES.—March 3, Hippo., Coventry.
PRINCE'S CABARET.—Feb. 24, P.G., Folkestone.
REVIEW OF REVUES.—Feb. 24, Hereford.
RHYTHM.—Feb. 24, Grand, Doncaster.
SEA DOGS.—Feb. 24, Empire, Kingston.
SEE FOR YOURSELF.—Feb. 24, Pal., Attercliffe.
SENSE AND NONSENSE.—Feb. 24, Empire, Finsbury Park.
SHERRY COCKTAIL.—Feb. 24, Hippo., Salford; March 3, Empire, Burnley.
SHOOTING STARS.—Feb. 24, Phoenix, Sheffield.
SHOW A LEG.—Feb. 24, T.R., Leigh.
SHOW'S THE THING.—Feb. 24, Hippo., Wigan.
SHOW'S THE THING.—Feb. 24, Palace, Manchester.
SHOW TIME.—Feb. 24, Hippo., Exeter.
SINGING CLOWN.—Feb. 24, Pal., Blackburn.
SKETCH BOOK.—Feb. 24, Pal., East Ham.
SOMETHING NEW.—Feb. 24, Empire, Burnley; March 3, Hippo., Keighley.
SONNY BOY.—Feb. 24, Empire, Bristol.
SPEED AND SPARKLE.—March 3, Hippo., Aston.
SPICES.—Feb. 24, Pal., Bradford.
SPOT OF BOTHER.—Feb. 24, Pavilion, Liverpool.
STAGE DOOR REVUE.—Feb. 24, Hippo., Southampton.
SURPRISES.—Feb. 24, Hippo., Hamilton.
TINY TOWN FOLLIES.—March 3, T.R., King's Lynn.
TWO GLORIOUS HOURS.—Feb. 24, Pal., Huddersfield.
UPS-A-DAISY.—Feb. 24, Hippo., Coventry.
VENT DE FOLIE, UN.—Feb. 24, Grand, Bolton.
VERY GOOD.—Feb. 24, Col., Portsmouth.
WHAT PRICE THE NAVY?—Feb. 24, Hippo., Norwich; March 3, Palace, Reading.
WAKE UP AND DREAM.—Feb. 24, Empire, Newcastle; March 3, Empire, Liverpool.

BRITISH BALLET.—March 3, Pavilion, Bournemouth.

Famous War Comedy Revived.

Crowded and enthusiastic houses at the Theatre Royal, Lincoln, last week, welcomed the revival of "The Better 'Ole," with Mr. Martin Adeson in his original part of Old Bill. By his very clever interpretation, Mr. Adeson increases our admiration of the remarkable individual immortalised in the famous Bairnsfather cartoons. Mr. Percy Cahill as Bert and Mr. Teddy Bass as Alf add appreciably to the fun of which the celebrated War comedy has such a large proportion

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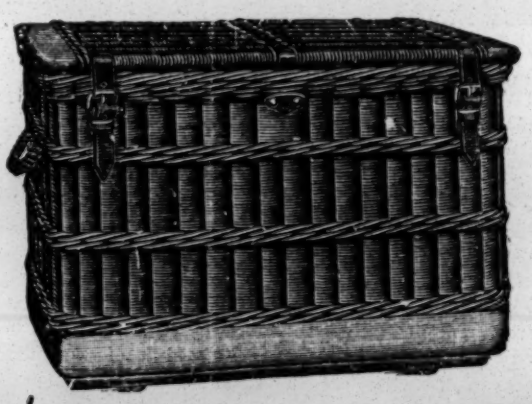

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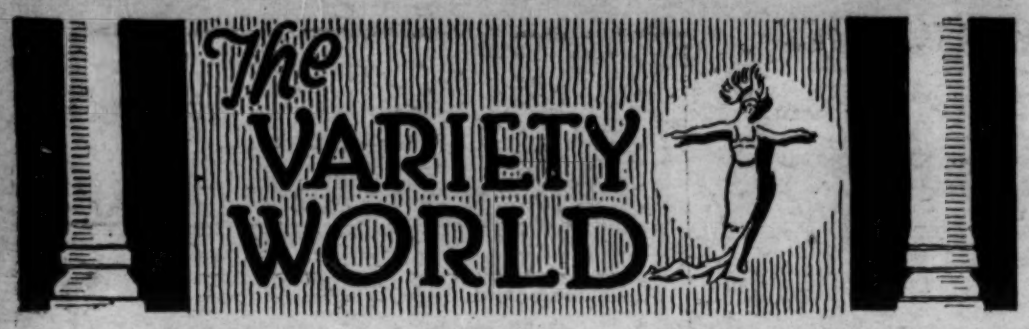

Variety Golfers' Committee Meeting.

There will be a committee meeting of the Vaudeville Golfing Society at the Old Vaudeville Club, 6, New Compton-street, on Friday, at 11.30 a.m. In accordance with a decision at the recent annual general meeting, there will be a luncheon afterwards at Rule's Restaurant. Members in Town may join the committee at this lunch (that, in fact, is the whole idea!) and should get to the popular Maiden-lane hostelry at 12.45 p.m.

Odd Job Man.

Few people realise the miscellaneous work which has to be put in by the executive of a golfing society. For instance, J. Alex Rose, who is Hon. Assistant Secretary for the Vaudevillians, has recently had to approach the St. Andrew's authorities for a ruling on the subject of a "lost ball" in match and medal play—there having been so much controversy on the matter lately.

Lost and Unplayable Ball.

The ruling, coming *ex cathedra* as it were, is as follows:—

1.—If a ball be lost (except in water or casual water) or be deemed by the player to be unplayable, the player shall play his next stroke as nearly as possible at the spot from which the ball which is lost or unplayable was played, adding a penalty stroke to the score for the hole. If the stroke was played from the teeing ground, a ball may be teed; in all other cases a ball shall be dropped.

2.—In order to save delay, if a ball has been played on to a part of the course where it is likely to be lost or unplayable, the player may play another ball in the manner provided for in this Rule, but if the first ball be neither lost nor unplayable, it shall continue in play without penalty.

Note:—A provisional ball may only be played under the second section of this Rule, before the player or his partner goes forward to search for the ball which has been played with the previous stroke.

In brief, the rule (which will interest all golfers) is "Lost Ball: Penalty—Stroke and Distance."

The fixture lists are on the eve of issue. Proceedings, of course, begin quite early next month.

Moss' Empires Meeting.

The thirty-first ordinary general meeting of the shareholders of Moss' Empires, Ltd., will be held at the Empire, Edinburgh, on Friday, at 12 noon. The balance at credit of Profit and Loss Account as at Dec. 31st, 1929, inclusive of the amount brought forward from the previous year, is £170,014 14s. 8d. From this amount are to be deducted the Preference Share Dividend for 1929, £19,151 8s., and the dividend paid on the Ordinary Shares for the half-year to June 30th last, £22,400, that leaving the sum of £128,463 6s. 8d. to be dealt with.

The Directors recommend that this amount be applied as follows:—(1) In payment of a Dividend on the Old Ordinary Shares, and on the New Ordinary Shares on the amount of capital (excluding premium) paid up thereon, both for the half-year ending December 31st last, at the rate of 10 per cent. per annum, less income-tax, £26,464 10s. 5d. (2) In payment of a bonus on the Old Ordinary Shares, and on New Ordinary Shares on the amount of capital (excluding premium) paid up thereon for the year 1929, at the rate of 5 per cent., less income-tax, £24,432 5s. 3d. (3) In adding to Reserve Account (making it £680,000), £16,136 0s. 5d. This leaves a balance to be carried to the current year's accounts of £61,430 10s. 7d.

Former Page Boys at Coliseum.

The Reno Brothers, dancers, who made their London debut at the Coliseum on Monday, started life as theatre page boys. One of them, Joseph Reno, was dismissed because he was too interested in back-stage dancing. He thereupon went on the stage with his brother, and was so successful that before long the brothers were starring at the famous Roxy Theatre, New York.

"The Dug Out Melody" Digs In.

John D. Roberton's latest production, "The Dug Out Melody," by Harold Dayne, achieved a real success at the Granville, Walham Green last week, and was immediately snapped up for a long tour. Jimmy Leslie heads a fine cast, which includes Kathleen Ellis, a girl whose progress should be watched with interest, and Cullen and Perry. Next week, "The Dug Out Melody" is at the East Ham Palace.

Manchester Belle Vue Appointment.

Mr. William Butler Iles, who for the past two years has been the General Manager of Belle Vue Zoological Gardens, Manchester, has been appointed a Director of the Company. Mr. Iles was for nine years Managing Director of the Lyceum Theatre, Taunton, afterwards opened the Trocadero Super Cinema, Liverpool, and later was Manager of the Olympia Theatre, Shoreditch, and Ilford Hippodrome. Belle Vue comprises over seventy acres, which not only include Zoological Gardens, a huge Amusement Park, Super Speedway and Dance Halls, but a great building known as the King's Hall, which has recently been re-constructed and has seating accommodation for over 5,000 people. It is Mr. Iles' intention of booking some of the world's famous concert artistes, boxing tournaments, and a mammoth circus during the coming season.

Variety Artistes' Federation.

Members of the V.A.F. are asked to note that 6 Death Levies are now due on the 1930 Book. Red Stamps, 8.

A British Song Singer.

"Smiling" Billy Mason, of Campbell and Connelly's, contributed to the programme of the concert given at the Victoria Palace on Sunday in aid of Brinsworth Week. The numbers he sang were all British, and included "Sunny Side Up," "If I had a Talking Picture of You," "My Fate is in Your Hand," "Beside an Open Fireplace." Mr. Mason is also working several concerts at press dinners, etc., at which he is singing British songs only. His object in doing this is to prove that British publishers are exploiting British numbers, just as much as they are American.

Empire, Southampton.

We hear from Ernest Lepard, resident manager of the Empire, Southampton, that two new West End productions will be present here shortly. The first is "Rio Rita," which opens on the 24th of March for two weeks, and which will be followed by the Folies Bergeres show which will be seen later at the Victoria Palace. Gracie Fields in "The Show's the Thing" pays a return visit next week.

Andie Powers.

Since Andie Powers returned from the Colonies last August, he has enjoyed a non-stop run in variety, and his present bookings keep him occupied until the end of May. This week Andie is paying a return visit to Stockton, and shortly resumes the Stoll tour at Manchester.

Tommy Tucker's Souvenirs.

Tommy Tucker, who arrived here from America last May—as accompanist to Ella Shields—has taken every opportunity of seeing the sights in and out of town, and has collected many fine souvenirs upon his first visit. Now Tommy has sailed for South Africa with Miss Shields, where he will have an opportunity of spending his spare time game-hunting and collecting more souvenirs.

Variety Booming at the Met.

The variety policy which the management have been adopting at the Metropolitan has been fully justified by the excellent business. Following last week's fine programme they have another great bill this week, which includes, Lily Morris, Joe Boganny, Bob. Fisher, Nora Delany, and Jack Stocks. For next week the following are the attractions: Bransby Williams, Charles Coborn, Marie Kendall, Handers and Millis, Hilda Glyder, Four Brownie Boys, Andy and Irving, and the Shurley Girls. Will Hay is the headliner the week after, so with bills such as these it will take a long time to kill variety! Billy Matthew tells us that a show in aid of the Brinsworth Fund is being given there on Good Friday evening.

Robb. Wilton.

With his new sketch, "His Journey's End," Robb. Wilton made a great hit last week with the Liverpool folk, who confirmed the opinion of the London audiences that the show was his best to date. As a result it has been in demand, and the immediate vacancies have been taken up. Robb. is this week at the Hippo., Southend, and comes to the Palladium on March 24.

Jack Browning.

Arriving home from South Africa, on Monday morning, Jack Browning tells us that he had a most enjoyable season. Next month Jack goes to the Continent to play return engagements, and opens at Hamburg.

Gertie Gitana.

Concluding a provincial season this week at the Hippodrome, Southend, Gertie Gitana commences a variety season in town next week at the Empire, Croydon, and will play the whole of the Summers-Brown Circuit. Good old variety!

For South Africa.

The following artistes sailed from Southampton on Friday last, the 21st inst., per R.M.S. "Arundel Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.: Ella Shields, Lily Denville, the Three Remmos.

Southampton's Professional Rendezvous

On Friday next Mr. A. G. Cornish Trestrail, F.Z.S., is taking over the licence of the Sussex Hotel, Southampton. Mr. Trestrail was for some years in the profession in Australia, playing under the managements of Will and Rob Thomas, of St. Kilda, Melbourne, William Anderson and Messrs. J. and N. Tate, Ltd., Australia. He was an early pioneer of vaudo-cinema entertainments through the smalls of New South Wales and Victoria, his lines of business being ventriloquism, magic and escapology. During the last four years he has been engaged in establishing a miniature zoo at Bassett, Southampton, and won much popularity as a showman.

It is the new proprietor's intention to maintain an address book of reliable "diggings." A private smoke room, to be known as "The Green Room," will be exclusively reserved for professionals and their friends, and a call boy will be retained on the staff to give service to professionals arriving in town. Railway times will be posted on the hotel call board, professional journals will be available, and letters may be addressed c/o the proprietor. Association notices of meetings and other business will also be conspicuously displayed.

Ella Shields.

When Ella Shields stepped on board the "Arundel Castle" last Friday afternoon—en route for South Africa—she was pleased to meet Mr. and Mrs. Lepard (Dolly Elsworthy), who had come along to say au revoir. We were sorry to hear that Ernest had been laid up with a fractured ankle, and was only able to get about a few days ago. Ella is due to open in Johannesburg on March 17th (St. Patrick's Day), and she may be assured of a big welcome after an absence of sixteen years.

Rogers and Wynne.

Returning to the West End after an absence of sixteen years, Rogers and Wynne were given a hearty welcome on their opening at the Palladium two weeks ago, and last week at the Holborn Empire. After two weeks in the provinces they return to the Palladium and Holborn prior to a Continental tour.

Harry Gordon.

Returning to the Palladium this week after his successful pantomime season at the King's Edinburgh, Harry Gordon, we are sorry to learn, is only making a brief return to variety. On Monday week, Harry opens at Perth with his own concert party for six weeks, which will be followed by another season of twenty-two weeks at the Pavilion, Aberdeen.

Three Happy Boys.

Jack Barker tells us that the business of the Three Happy Boys has now been taken over by Jimmie Bonner.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE PALLADIUM.

Just as people are beginning to think that the possibilities of variety are nearly exhausted, a series of notable "discoveries" have begun to be made. No sooner has the excitement over Toto abated than we are introduced to Joe Marks, a new Yiddish comedian from the States. He is a mouselike little man, unobtrusive in his ways apart from a brilliant set of gold teeth. He enters first with what appears to be a baby, gets mixed up in a lovers' quarrel between Mae Leonard and George Brown, and has his precious burden knocked clean out of his arms. "Then the Fun Began" is the title of the sketch. It did—or rather does—for that baby is a keg of spirits, and Joe Marks takes to jumping on George Brown's hat until it is rescued and his own substituted without his knowing it. By now the newcomer is on very friendly terms with his audience, especially that large portion of it which understands his interjections in Yiddish. He seeks to impress his powers as a pianist upon Mae Leonard while George Brown is playing behind a screen, but the signals go wrong and he is sometimes compelled to touch the keys with his foot. At length the trick is discovered and his face is slapped. The accomplice asks for his share of the reward and is laid out with a cudgel. Here the applause grows so insistent that though the hour is late, Joe Marks is compelled to sing his burlesque of "Sonny Boy."

Nat Mills and Miss Bobbie are, despite their youth, already old favourites. Their original sense of the grotesque makes them unrivalled, for there is no other act of this kind to compare with them. They sing the "Pagan Love Song" in a mood of mischievous insipidity which deftly ridicules the film's false notions of romance, and they dance with poses that deserve to be perpetuated on frescoes in a temple of mirth.

The return of Harry Gordon is a welcome event. He is kilted this time, and he tells us a tale of thrift that leaves even Lauder's legends far behind. Then he shows us, very neatly, how Lauder might sing an "Indian Love Lyric." His performance suggests that we have by no means seen every side of his talents.

What roused the house to the most frantic outburst of joy was Lily Morris's singing of "The Old Apple Tree," and she had almost to implore the gallery to allow her to depart in peace after the end of her third song. The duets and dances of Cyril Ritchard and Madge Elliott were fervently applauded, and also the riding of the Hanneford Troupe. Renee and Godfrey's dancing is fresh and delightful. The Valencia Trio are clever cyclists, Naunton Wayne a happy mimic, and Gerardo and Adair expert "acrodancers."

THE COLISEUM.

There is no doubt about the success of H. C. G. Stevens' sketch, "To Meet the King." So great is the interest aroused by Sybil Thorndike's appearance on the variety stage that the Coliseum is drawing full houses this week. I am reminded of the stir caused by Bernhardt's visits here. The enthusiasm is equally intense.

Very wisely the management has not allowed tragedy to dominate the programme. To achieve a balance between serious interest and mirth, they have engaged turns of the genuine music-hall kind. The stay of the Houston Sisters, for instance, has been prolonged so that the deep emotional depths which the actress plumbs may be contrasted by Renee's flights of happy fantasy. Their new sketch, "Down on the Farm," has become tauter and wittier by reason of a number of small improvements. Billy holds the interest together with her stern, resolute manner of bringing Renee back to the plot whenever necessary—and it is constantly necessary.

Of course, Talbot O'Farrell lends very valuable aid in sustaining the true music-hall atmosphere. He has a lively song about old ways and new ways, which raises the question of how we should behave if Lady Godiva, as our contemporary, had to carry out her noble task in a world so expert in making all the events of the day widely known both before and after. He also sings about a mother's smile, and Ireland's call to her wandering sons, with his customary command over sentiment.

Max Rivers is to be highly commended on the training of his Ten Girls. At a time when troupes of dancers are more popular than they have been for years, it requires great ingenuity to devise new steps and groupings. This is what he has done, and they excel in acrobatic posturings and in a skipping dance amid rainbow lighting which causes their ropes to look like veined butterfly wings.

The Merrie Men of Lloyd Shakespeare are the very latest dance band. They play the most popular fox-trots, varied by song, dance, jape and living marionettes. Thrills are caused by the Guerre Trio's feats on motor-cycles inside a silver wicker-work globe, and by the Wolthings Trio in mid-air. Vine and Russell are a pleasing pair, and so are Wiser and Ward. The Reno Brothers are "America's aristocrats of dancing."

James Hunter.

Next week at the Royal Court Theatre, Warrington, James Hunter is presenting another of his successful Road Shows, and with the splendid company supporting him, which is headed by Robb. Wilton, he should have a successful week.

HOLBORN EMPIRE.

Was there ever another violinist with so sure a knowledge of what the public wanted as De Groot? When he is playing the rapt hush proves how sure is his hold over an audience's hearts. Two gifts are the cause of this. One is his ability to select from the classics those melodies that are well known without being hackneyed. The other is a technique which sweetens each strain until his hearers, almost to a man, would ask nothing better than to hear it again. He knows the enchantment of this style too well ever to change it. For him the tender fall, the soft cadence and the uninterrupted flow are music's sole spell. The consequence is that his name is known to thousands who have barely heard of another violinist.

My fingers itch to write the history of drinking whenever I watch Archie Glen at his tricks. He is far removed from the comic who relies on a red nose to awake our sense of the toper's fun. His antics suggest a veritable philosophy of tippling, when the mind, inspired by malt or grape, breaks away from earthly ties and "sees things" as in a dream. Archie Glen expresses this idea perfectly. In all his utterances you hear the soul breaking away from the confines of dull reality; and in all his acts you see the body more earthbound than it need be. It is a most thought-provoking jest.

In trousers Ernie Mayne is funny enough, goodness knows, yet in skirts he is funnier still. His outpourings from the soul of an "Old Man's Darling"—the ancient dame who, though chased by "the boys" since she was had her hair shingled, refuses to look upon anyone but her septuagenarian husband—excite hysteria in the gallery and apoplexy in the stalls. Then there is his wistful ballad of Maggie's cold which was not caught while sitting with Jeremiah near the fire, nor while leaning against the wall with Archibal'. A fine old English gentleman was the real cause, though how or why Ernie Mayne will not explain. He unscrupulously arouses apprehension to such a pitch that universal curiosity lifts up voices, both shrill and stentorian, and then leaves it at that.

What an excellent programme this is may be gauged from the fact that it also includes such public idols as Randolph Sutton, most persuasive singer of love songs, Ethel Waters with her subtle studies of negro life, and Sandy Powell in his stern endeavours to be more Russian than any Russian who ever lived. I have a particular fondness for the step-dancing of Rosalind Wade (of the irresistible smile), and Eddie Earle. Elsie Bower and Billy Rutherford have a very brisk style of entertainment which is entirely their own. I must also commend the "equilibristic" contortions of Maxon and Wood, the dancing of Fiori and Chase, and the acrobatics of Lenzen and Selig.

BALHAM HIPPODROME.

There is an excellent beginning to "Just Built for Laughter," seen at Balham Hippodrome on Monday, for Mr. Percy Honri is seen in the conductor's chair, and he soon makes the hall resound with music from that instrument of which he is a master. The show here this week is really a road show consisting of a combination of fine turns. Its sub-title is "Laughter Means Happiness and Health." The Jenkins Bros. "start the nonsense," vide programme. Their smart clowning, and acrobatic work, as well as their neat tumbling, is only excelled by some of the funniest "stunts" possible in which all kinds of extraordinary "props" are used. Peter Fannan, who follows, gets his "Curate" song well over. His patter, too, is all good stuff, and his dancing gained him loud applause. The Midget Gladiators, with their very tall leader, go through a series of amazing equilibristic and balancing feats. Burr and Hope, in "A Breeze from Brighton," prove much to the liking of the audience. The scene is a ship's deck, and these two talented conversationalists keep the audience enthralled with their patter.

Alex Pleon opens the second half of the programme. His light comedy style is well suited to the song he sings, "Jealous of You." He tells some good stories, and also dances well. Daimler and Eadie, those brilliant burlesque artistes, score heavily in some of the cleverest comedy work. All they do represents artistry at its best. Harry Tate and his capable company cause roars of laughter in the Office scena, a gem of humour. Percy Honri with his accordions is the closing turn. Percy plays classical selections and chorus songs for the audience to sing with all his accustomed skill, and as a finale, the whole company join him individually and in concerteds in old-time songs. This brought down the house on Monday.

Mr. Stuart Lawrance is managing director, Mr. Norman Hearn resident manager, and Mr. J. Gershek musical director here.

CHISWICK EMPIRE.

Variety is welcomed by its enthusiasts here. Jackson and Blake evolve torrents of laughter from their hire purchase transaction in which Jack clamours for the return of his deposit to the joy of the onlookers. They won considerable applause for a distinctly diverting selection. Olsen's sea lions take on almost human intelligence and chortle and gurgle while they indulge in all kinds of eccentricities; they are saddest when they sing—but it is an amazing show and the sea lions seem to know it. With a fine international reputation, the Russian prima donna, Mme. Isa Kremer, gives evidence of her vocal abilities in the selections from folk-songs and opera, and met with a demonstrative reception. The rhythm and unanimity of the Twelve Jackson Girls proves extremely entertaining. Acrobats, magicians, gymnasts and a complete corps de ballet are represented in Teuber's Marionettes.

Once more we are back at Dunrobin with that inimitable character-comedian, Neil Kenyon, bubbling over with his pawky Scotch humour; it is an extraordinarily clever performance and the huge audience rocked with merriment as Neil developed the vagaries of Dunrobin's caddie. It is a unique bit of character acting that finds a ready response in the applause of the delighted auditors. As the leader of the Town Jazz Band Neil has a role after his own heart and is excruciatingly funny. Mr. Frank Lacey lends valuable support.

Mabel Constanduros proved her possession of a keen sense of humour. Of her successful selections, "The Zoo" episode proved the most amusing. "Selling Sunshine" is the avowed mission of Cal and his sister Nona Kay. Their burlesque scena is a clever bit of work. They prove capital as entertainers, and they are clever instrumentalists, too, and dance and sing with no little talent. Billie Kay adds to the general joyfulness by his delightful drolleries, and is voted a great success.

VICTORIA PALACE.

The smiling film and revue artist, Carl Brisson, is proving a big draw at the Victoria Palace this week with his particularly intimate type of song. "Get a Move On" makes a snappy opening number, and "You're Wonderful" is even more successful. Carl's dancing is better than his singing, and when he brings on little sister Tilly to partner him, there is much enthusiasm from the audience. After dancing the "Merry Widow" waltz, Carl sings a new song, "Nobody's Using It Now," and finishes with that particular favourite, "I Kiss Your Little Hand, Madame," which he sings in a manner peculiarly his own. In response to repeated calls, the Brissons made dozens of bows, and Carl then delivered an attractive little speech of thanks. The act is well accompanied by the Two Hoffmans.

Dick Henderson is in his best form. His jokes follow one another so rapidly that there is hardly time to laugh. He intersperses his quaint Yorkshire patter with three good numbers, "Happy Days," "Tip-toe Through the Tulips," and "Your Mother and Mine," the last as a much-demanded encore. Lillian Burgiss' pleasing and youthful voice and charming manner are welcome, and her choice of ballads, "Till the Nightingale Sang," "I Wish I Had a Talking Picture of You," and "The Dream Song," occasioned a whole-hearted encore, for which the singer gave a delightful song of her own composition, "You and Your Song."

Chick Farr and his indescribably comic "Yeh - - - Wha-at!" is another popular item, for this comedian can get laughs by merely raising his eyebrows. With his company in "Acting the Goat," he offers a very successful act. Hatch and Carpenter are dusky entertainers who deserve the description of a fine turn, for Carpenter is a fine pianist and Hatch is a fine singer. After one or two popular songs, Carpenter executed a brilliant piano medley, which opened with the "Moonlight Sonata" and finished with a melodious variation of "Broadway Melody." Hatch finished with a convincing rendering of "On With the Motley" in Italian. Tom D. Newell, the Dame de Luxe, causes lots of fun by impersonating a gin-sodden old busy-body, and followed with two clever burlesque dances. The Victoria Girls make a welcome re-appearance, and work as hard and as skilfully as ever, and Tamara, the good-looking and novelly-costumed trapeze artiste, finishes a popular bill.

Brown and La Velle.

Opening in the West End just six weeks ago, Frank Brown and Kay La Velle quickly established themselves with their original offering. They have played two weeks at the Palladium, and last week were at the Holborn Empire. During his opening week at the Palladium, Frank received a splendid offer from the Columbia Co. for recording, and has now made several records for this firm. Frank and Kay tell us they had a marvellous time in Australia, where Kay was the Mistress of Ceremonies for the J. C. Williamson show at the New Palace, Sydney, which included Ann Penn, Sampsell and Leonhard, Jerry and her Baby Grands, whilst Ernest Oram (late of the Hippodrome, Brighton) was in the chair.

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FROM THE SONG PUBLISHERS.

E. Feldman and Co.

Each week sees the House of Feldman going from triumph to triumph, and the entire profession is agreed that Feldman's have the most sensational budget of songs in the history of music-publishing! The list of the firm's current song and dance successes is now so long that it is well-nigh impossible to enumerate the individual winners and most artistes already know of the wonderful popularity of "Tip-Toe Thro' The Tulips With Me," "Painting the Clouds With Sunshine," "Am I Blue?" "What Will I Do Without You?" "Go To Bed," "Let Me Have My Dreams," "My Song of the Nile," "If You Were Mine," "When You've Gone," "Smiling Irish Eyes," "Maybe, Who Knows?" "What Should We Do Without Gravy?" and "When Are You Going To Pay Me, What You Owe?" A recent addition to Feldman's list of successes is "The Kerb Step" which is now being taken up by artistes and bands all over the country!

Jack Hylton continues to set bandsmen everywhere a notable lead by making special features of "Tip-Toe Thro' The Tulips With Me," and "My Song of the Nile." His famous band appears with its customary enormous success at the Davis Theatre, Croydon, this week, and Jack is a tremendous favourite with the Surrey folk.

Artistes and productions playing London this week are all Feldmanising strongly. Alfredo's "Merrie Whirl" is a strong attraction at Shepherd's Bush Empire, and the big hits in this fine production are "Painting the Clouds With Sunshine," "Am I Blue?" and "Tip-Toe Thro' The Tulips With Me."

Dick Henderson is a leading light at the Victoria Palace, and, as is well known, is scoring a tremendous hit with "Painting the Clouds With Sunshine" and "Tip-Toe Thro' The Tulips With Me."

That popular artiste, Murray Stewart, makes a popular appearance at the Stamford Hill Super-Cinema and scores all along the line with "My Song of the Nile," which he renders in most artistic style.

At the Hackney Empire a big hit is registered by Eddie Daros, who is making special features of "If You Were Mine," and the latest novelty, "The Kerb Step."

Ethel Waters, the famous coloured comedienne of "On With The Show" fame, appears this week at the Holborn Empire and makes a sensational hit with "Am I Blue?" and "Birmingham Bertha," the numbers with which she is so melodiously associated in the great Talkie film.

At the London, Shoreditch, popular Ross and Jerome score a distinct success with "Wishing and Waiting For Love," and that snappy point-number, "I'm Too Young To Be Careful."

"Painting the Clouds With Sunshine," and "Tip-Toe Thro' The Tulips With Me" are outstanding hits in "Full Speed" revue, which is proving a decided draw at the Hippodrome, Ilford, this week. These numbers have caught on with Ilford audiences.

Appearing in George Carney's "Piccadilly Melody" revue at the Queen's, Poplar, the famous Toscano Brothers make an outstanding hit with "I've Never Seen a Smile Like Yours," "Am I Blue?" and "My Heart Is Bluer Than Your Eyes."

Jackson and Blake, appearing this week at the Chiswick Empire, score an outstanding success with the popular fox-trot ballad, "When You've Gone" and "In A Kitchenette," from "The Gold Diggers of Broadway."

Lloyd Shakespeare's famous Band appears with enormous success at the London Coliseum this week and makes a big hit with "My Song of the Nile" (waltz) and "Tip-Toe Thro' The Tulips With Me" (fox-trot).

At the Hippodrome, Brighton, charming Phyllis Dare continues to be enormously popular, featuring her sensational Feldman successes, "Maybe, Who Knows?" and "You Fell In Love With The Moonlight."

The popular Carletons are making a highly successful appearance at the Blackpool Palace this week and score all along the line with "Painting the Clouds With Sunshine" and "Tip-Toe Thro' The Tulips With Me."

That charming soprano, Kathleen Destournel, scores a big hit at the Newport Empire this week with her latest Feldman ballad, "You Fell In Love With The Moonlight."

Dorothy Ward — always a great favourite—is appearing this week at the Huddersfield Hippodrome and has the entire audience humming the haunting refrain of "Tip-Toe Thro' The Tulips With Me."

At the Hippodrome, Liverpool, the clever Grafton Girls are this week making a delightful feature of "Tip-Toe Thro' The Tulips With Me."

Harry Shalson, with "Paris Life" revue, makes another sensational hit with "Tip-Toe Thro' The Tulips With Me" at the Hippodrome, Belfast, this week.

Jenny Howard and Percy King are big favourites at the Liverpool Hippodrome this week where Miss Howard scores an outstanding success with her artistic rendering of "Painting the Clouds With Sunshine."

At the Hippodrome, Bristol, popular Pierce and Roslyn are going great guns with "Tip-Toe Thro' The Tulips With Me," "Painting the Clouds With Sunshine," "My Song of the Nile," and "In A Kitchenette."

"Mother's Smile" is the title of a new Feldman ballad with real appeal in every line. This is a fine song and is proving a very big hit for famous Talbot O'Farrell.

Trevor Watkins reports continued success with "Tip-Toe Thro' The Tulips With Me," which he is featuring this week at the Birmingham Hippodrome.

The current Orchestral Club Parcel, issued to members of the Firm's Subscription Club, contains a fine quartette of winners in "Jimmy Valentine" (6/8 one-step); "Park Yourself Close To Me," "Toujours," and "The End of the Lonesome Trail" (fox-trots). The strength of Feldman's Orchestral Club grows daily, and no band leader can afford to miss the great numbers being issued through this medium. A line to the Orchestral Manager will bring intending members full particulars.

Victoria Music Publishing Co., Ltd.

Jack Payne and his B.B.C. Orchestra broadcast with great success the above Company's sensational hits—"A Little Kiss Each Morning" and "The Punch and Judy Show." Bert Ambrose with his Mayfair Orchestra makes a special feature of "The Punch and Judy Show" in all his broadcast programmes. We are confident that these two numbers will be extremely popular during the summer with concert parties throughout the country. "The Punch and Judy Show" makes an ideal production number, and we advise all producers to get this unique novelty fox-trot in immediate rehearsal.

A wire from Alice Maude, who is appearing in "A Mile-a-Minute" revue at the South London Palace this week, informs us that she is stopping the show with "A Little Kiss Each Morning." This is a beautiful melody fox-trot with a haunting refrain.

Bernard Knowles and Zoe Corner write to tell us of the wonderful success they are making with "A Little Kiss Each Morning" at their various engagements. Fred Yule and Doreen Monte put over "A Little Kiss Each Morning" with great results at all their National Sunday League engagements. This number is particularly suited to their act, and we would advise all acts of this type to get it.

Michael Ivan and Partner have introduced "A Little Kiss Each Morning" and it proves a big success with this talented pair of artistes. Joe Morrison and his Band are making a special feature of "The Punch and Judy Show," which number is received with enormous applause. Joseph Muscant and his Commodore Orchestra broadcast with great success "The Punch and Judy Show."

Archie Pitt has just introduced into his new show "The Revue Shop," "The Punch and Judy Show," "A Little Kiss Each Morning," and "The Shadow of a Rose." "The Shadow of a Rose" is a waltz ballad by those famous collaborators, Vivian Ellis and Desmond Carter, the writers of "Spread a Little Happiness." The originality of the lyric is wonderfully blended with the inspiring melody. We would advise all vocalists to get this number.

Charles Picton, appearing with Wa. Langtry's revue, "The Red Lamp," informs us of the wonderful applause he is reaping with "The Shadow of a Rose." A line from Kayne and Kerval also tells us that "I'll Be Reminded Of You" is the biggest number in their act.

Artistes are invited to call at Victoria House and hear all these sensational hits.

Lawrence Wright Music Co.

It's pronounced "Marsay," looks like being one of the biggest slogans yet emanating from the music publishers. Horatio Nicholls' sensational fox-trot ballad "The Sunshine of Marseilles" is already set for one of the most phenomenal successes published by the Lawrence Wright Music Co. Horatio Nicholls gives to artistes a number which will prove an outstanding hit for those who feature it.

Our old friend and supporter Randolph Sutton has indeed shown great discrimination in his choice of vocal offering in his production "Spare Time," which produces in the near future. Patti Loftus has in active preparation that wonderful pep number "Happy Days Are Here Again," and "Speaking of Kentucky Days," the latter number which undoubtedly fills a long felt want as a plantation or Dixie type of song.

Jackson Owen, appearing at the Theatre Royal, Edinburgh, this week, writes to the effect that the new comedy hit, "Forty Fousand Frushes" is one of the greatest numbers of its type he has handled, and is much to the liking of his audiences in "Auld Reekie." That great producer, Charles Henry, intends featuring "Happy Days Are Here Again" in "Melodies and Memories," which goes on tour next week.

Writing from Keighley, Pearl Beresford tells us of the phenomenal success she has scored with that great heart appeal ballad, "I Wish I Had Died In My Cradle." So pleased is Miss Beresford with this number that she has in active preparation ready for production this week two other big Wright hits, "The World's Greatest Sweetheart" and "Hush-a-Bye-Baby."

Another artiste who is more than satisfied with the Wright material is Gerald Osborne. Gerald is scoring heavily at all his engagements with "Now I'm In Love," "Let Me Dream In Your Arms Again."

A line from Bernard Knowles, who is this week appearing with Zoe Corner at the Olympia, Cardiff, reports that "I May Be Wrong" is going over extremely big much to Bernard's complete satisfaction.

(Continued on page 13).

WILL FYFFE

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March 3, PALACE, BURNLEY.
Agent—TOM PACEY.

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Feb. 24, HIPPO., COVENTRY.
Concluding with Revue at the Hippodrome, Coventry, this week.

HILDA MUNDY

LEADING IN "UPS-A-DAISY." Feb. 24, HIPPO., COVENTRY.
Concluding with Revue at the Hippodrome, Coventry, this week.

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March 3, THE METROPOLITAN. Direction: Henry Sherek.

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Feb. 24, EMPIRE, NEW CROSS.

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FROM THE SONG PUBLISHERS.

(Continued from page 12.)

Joe and Josie, who are always keen Wright supporters are more than enthusiastic with the receptions they are getting from their audiences with their rendering of that ballad magnificent, "The World's Greatest Sweetheart Is You," which they tell us is a terrific winner for them.

Beck and Call are another great act who write us to the effect that "The World's Greatest Sweetheart Is You" is proving phenomenal, as also is "Let Me Dream In Your Arms Again."

Sandy Powell, appearing this week at the Holborn Empire, was undoubtedly pleasing his cordial audiences with his rendering of "Don't Be So Unkind Baby."

Barber and Stevens, who are without doubt one of the biggest features in "For Goodness' Sake" Revue, are scoring heavily with "I May Be Wrong" when we saw them at the Stratford Empire last week.

In Will Murray's "Casey's Court" at the East Ham Palace last week, Hilda Quenlin undoubtedly delighted all with "Jollity Farm."

Chappell and Co., Ltd.

There is always a dearth of good point numbers. Imagine the welcome extended by the profession to Irene Bordoni's clever number, "I Wonder What Is Really On His Mind," the great success of the talking film "Paris"; this is undoubtedly the best point number that has been written for years. It is proving a very big hit on the concert platform for Mabel Adeane, Marian Carr, Bertha Wilmott, Doris Palmer and many others.

"My Dream Memory" is repeating the success of "Sleepy Valley." Harry Davidson, the popular organist at the Commodore, Hammersmith, 'phoned to say that as a solo feature it was one of his greatest successes. Many vocalists have included it in their repertoire.

By far the most impressive number in the Drury Lane pantomime is "Jus' Keepin' On," featured by Lilian Davies; this ballad is being performed in every sphere of the business, at music halls, cinemas, and at concerts. Suzette Tarri and David Jenkins caused many enquiries by their brilliant broadcast performance of "Jus' Keepin' On." Raymond Newell and Frederick Gregory report great success, likewise John Humphries and Milton Stanley. The ballad seems to be rapidly gaining favour in our musical entertainments. Ernest Longstaffe, the best friend baritones have had for years, has written another winner, entitled "The Driver of the 8.15"; this is a worthy successor of "The Sergeant-Major on Parade" and "The Leader of the Town Brass Band." Edward Beaumont, Clay Thomas, Fred Yule and Frank Bishop have lost no time in pleasing their audiences with this brilliant hit.

Campbell Connelly and Co., Ltd.

The sensational new ballad published by C. and C., "My Fate is in Your Hands," has certainly forged ahead into the "hit" class in a very short space of time. We are receiving letters, wires, 'phone calls and personal calls from artistes each day telling us of the wonderful success they are having with this really great song.

Nora Bancroft, fresh from her panto. triumphs, wires from Dover to tell us that "My Fate is in Your Hands" is proving a marvellous success for her. In Miss Bancroft's own words: "It is a stormer." Arthur Jeffreys, who is at the New Cross Empire this week, has introduced "My Fate is in Your Hands," and the result is terrific applause at the end of the first chorus. Arthur knows how to "put over" a song of this type.

Morris and Cowley, although on very early at the Holborn Empire, finished a strong act in a very strong manner by featuring "My Fate is in Your Hands." The harmony which they introduced into this number is delightful.

Madame Terry's clever juveniles appearing at the New Astoria, Old Kent-road, found "If I Had a Talking Picture of You" and "Sunnyside Up" very much to the liking of their audiences, the first-named song was featured by Jessie Burnett, and the second one by Rita White. In Alf E. Dodds' record-breaking show, "Something New," four C. and C. numbers are being featured with great success, the songs being the terrific comedy riot "It's An Old Spanish Custom," also three big hits from the film "Sunnyside Up," namely: "I'm a Dreamer, Aren't We All?" "Sunnyside Up," and "Turn On the Heat."

Randolph Sutton informs us that "It's An Old Spanish Custom" is a great song. Randolph has already recorded it and will shortly introduce it into his act. This week at the Holborn Empire he is working with very big success his pantomime favourite "Give Yourself a Pat on the Back."

The Four Gibsons in "Sherry Cocktail," have just introduced the beautiful waltz-ballad "All That I'm Asking is Sympathy," and report same to be an immediate and huge success. In the same show Dan Sherry has introduced "Dream Mother" with very gratifying results.

Kathleen Hewson, who is appearing this week at the London Theatre, Shoreditch, finds "All That I'm Asking is Sympathy" a very successful number, and informs us that she is "really delighted" with the way it goes over for her. Douglas and Ross, in the super show, "One Good Thing After Another," paid us a call the other day just to tell us that the big comedy song "It's An Old Spanish Custom" is a riot, and "Sunnyside Up" is also a very big winner for them.

Yeomans and Starr, 'phoned to tell us that they are now singing "All That I'm Asking is Sympathy," and that it is one of the best numbers they have ever featured. A good song and a good act are always bound to "get over," so Yeomans and Starr should have no trouble in keeping a full date book. Gilbert and Chapman (Manny and Billy) are now featuring the comedy sensation "It's An Old Spanish Custom," and when we had the pleasure of hearing them sing it, it was a riot. This is another combination of a great song and a great act.

The Two Melody Boys are staunch C. and C. fans featuring all the firms' hits as they are issued. At present the outstanding success of their act is "My Fate is in Your Hands."

The Irwin Twins, who are making a lightning tour around the country and are this week at Edinburgh, are featuring "If I Had a Talking Picture of You" and "Recollections"—two dainty numbers for two dainty dancers.

Francis and Day.

There is not the slightest doubt that "The Pagan Love Song" has taken the public by storm, and reports from every place of entertainment throughout the country testify to the phenomenal success of this original song, which is in a class by itself. One of the outstanding hits of the programme at the Victoria Palace this week, is "Your Mother and Mine," sung in wonderful voice by the inimitable Dick Henderson. In this number Mr. Henderson finds great scope for his powerful personality.

Expert handling of good material is seen in "All Fit" Revue at the Wood Green Empire this week, where the Three Lads offer their snappy speciality. Artistic renditions of "The Pagan Love Song," "Singin' in the Rain" and "Your Mother and Mine" are regular features of their new repertoire. The ever-popular Trevor Watkins scores a sensational hit with every rendition of "The Pagan Love Song." This week he plays to fine receptions at the Hippodrome, Birmingham. Another firm supporter of "The Pagan Love Song" is Camille Gillard, who features this number at all engagements.

Gracie Fields, on tour with Archie Pitt's "The Show's the Thing," plays the Palace, Manchester, this week, and her wonderful personality is displayed to fine advantage in her renditions of "A Coople o' Dooks" and "Stop and Shop at the Co-op. Shop." That talented musician De Groot continues to have great success with "The Pagan Love Song." This week at the Holborn Empire it is an outstanding item in his repertoire. Always a good picker of songs, Bob Fisher creates a sensation at the Metropolitan this week, with his new programme, which includes "The Sun is at My Window," "Singin' in the Rain," and "Your Mother and Mine."

A delightful musical act at the Palace, Blackpool, this week, are Brown and La Velle, who report. "Singin' in the Rain" to be one of the outstanding hits of their repertoire. "Singin' in the Rain," "Gotta Feeling for You," and "The Pagan Love Song," are delightfully rendered by the Irwin Twins, who continue their successful tour in the North. This week they are reaping great applause at the Theatre Royal, Edinburgh.

Reports from the Hippodrome, Liverpool, testify to the enormous popularity of "The Pagan Love Song," as featured there by that charming artiste Jenny Howard, of Howard and King. Harry Lionel writes from the Alhambra, Devonport, to report sensational success with "The Pagan Love Song." This haunting ballad is amongst the strongest items he has ever handled.

An excellent rendition of "The Pagan Love Song" is heard at Towers Hall, Bradford, where Pearl Beresford provides her artistic speciality this week. Playing cabaret in Manchester this week, The Hyde Sisters score heavily with their clever arrangement of "Singin' in the Rain." This item is encored at every performance.

"Down Among the Sugar Cane" and "I'm Just a Vagabond Lover," are two exceptional features of Frank Napiers' present repertoire. Both items prove immensely popular at the Derby Palace, Burton-on-Trent, this week, where this artist is appearing. The Macari Brothers with "One Dam Thing After Another" Co., continue to score in excellent style with "Honey," "The Pagan Love Song," and "Singin' in the Rain." These numbers are rendered during their piano-accordion speciality at the Kilburn Empire this week.

Nan Hornby in Brothers Hanaway's "Swish" Co., gets a big reception at every rendition of "Your Mother and Mine," while in the same show Billy Richards gives a fine rendering of "Love (Your Spell is Everywhere)." Miss Lila Logan, playing the King's Palace, Preston, features "Your Mother and Mine" with big success. Tony Rigoletto, in Arthur White's "Pontoon" Co. at the Palace, Warrington, makes a special feature of "I'm Just a Vagabond Lover," with good effect.

Clarise Chesney, in "Stars of the Night" Co., at the Grand Theatre, Doncaster, finds "Blue Days Are Over," a real winner for her. Another keen supporter of this number is Hal Collins, at present with D. & L. Productions' "Nuts and Wine" Revue. Syd Myers and his Band in "Get Busy" Revue, specially feature "Your Mother and Mine" and "Blue Days Are Over," the vocal choruses sung by Chris Mann being greatly appreciated by the audience. Ruby Prince is introducing "Blue Days Are Over" in this show immediately. Fred Maguire, in Harry Duborg's "Show a Leg" Co. is invariably encored for his fine interpretation of "I'm Just a Vagabond Lover."

Peter Derek, Limited.

Peter Derek will be launching out in a new direction when they open their new showrooms and offices at 8, Moor-street, which will occur about March 10th, a little later than has been anticipated, as they will be the sole distributors of the new "Broadway" Radio-Gramophone. This wonderful machine will be demonstrated daily at the new place.

This, of course, will not interfere with their activities in the publishing world, where their position gradually but steadily gains in strength. More and more artists are taking up P.D. numbers, knowing that this firm is in a position to keep them constantly going with new numbers of the right sort—as H. E. True, of Manchester, writes to-day (Monday): "I am delighted with the quality of the professional numbers of your latest songs."

A waltz song well worth mentioning is "Don't Ask for Sympathy," and as for "Bread and Jam"—the comedy fox-trot that Wee Georgie Gordon featured so successfully at Ashton in panto.—this number has been accorded a novel publicity, having decorated the front of a fancy dress worn by a young lady at Aberdeen, who went as "Bread and Jam."

S. W. Clack (Vesta Dance Band), of Fulham, writes of P.D. numbers, "... must say they have been well received, especially 'Journey's End.'"

Comediennes should not omit to write for a pro. copy of "Keep Up Your Spirits By Your Feet," sung by Miss Phyllis Monkman.

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THE LONDON COLISEUM, 2.15, 5.15, 8.15.
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Billy Bennett, Barbette, Julian Rose, Gladdy Sewell, Mabel Constanduros, Trevor Watkins, Foster Girls, Macari Bros., Movietone News.

STOLL PICTURE THEATRE.
(London Opera House)
"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Revnell & West, Clarkson Rose, Jack Wynne & Co., Morris & Cowley, Presço & Campo, The Crastonians, Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
Company as booked, Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Chas. Austin & Co. in "Parker Learning Manners," Walter Nilsson, Sandy Rowan, Talbot O'Farrell, Reno Bros., Wiser & Ward, Leo Sax Trio, Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Phyllis Dare & Co., Jenny Howard, The Daros, The Melvilles, Harry Gunn, Jack Grieve, Zibral, Leslie Weston, Movietone News.

EMPIRE THEATRE, CHATHAM.
"Talkies," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Melodies & Memories, Sandy Powell, Renee Foster, Frank Victor, Paul Harford, Betty Jumel, Frank B. Powell, Carlton Four, Levoie and Moran, 16 Melody Maids, Gilbert's Dancing Six, Mackey's Band, Movietone News.

STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Houston Sisters, U.S.A. Four, 12 Jackson Girls, Mills & Bobbie, Percy Pryde, Billy Kay, Harry Claff, Cornalia & Eddie, Movietone News.

ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for—
Nervo & Knox in Blue Bloods of Variety, Movietone News.

MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
Fernando Linder, Neil Kenyon, Gaston & Andree, Guerre Trio, Vine and Russell, Bob Fisher, Movietone News.

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Monday, March 3, 1930.

LONDON PAVILION.
Ronald Colman in Film, "CONDEMNED."

EAST HAM PALACE.
Rehearsal 12.
"THE DUG-OUT MELODY."

NEW SOUTH LONDON.
Rehearsal 12 (Low Pitch).
The Water Rats.

WALTHAMSTOW PALACE.
Rehearsal 12.
M. Barry O'Brien presents "PLUNDER."

BRIXTON EMPRESS.
Rehearsal 12.
Company as booked.

REGENT THEATRE.
Martin Sabine presents "ALIBI," comm. March 1st, 1930.

METROPOLITAN THEATRE
Rehearsal 12.
Bransby Williams, Hilda Glyder, Handers & Millis, Marie Kendall, Chas. Coborn, Four Brownie Boys, Andy & Irving, George Shirley Girls.

WATFORD PALACE.
Rehearsal 2.30.
"THE SUGAR BABY."

CHELSEA PALACE.
Rehearsal 12.
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A practical illustration of the loyalty which characterises the relations between the firm of B. Feldman and Co. and its staff was furnished recently when Mr. Dave Comer of the professional department celebrated twenty-five years of continuous service with the Shaftesbury avenue house by giving a dinner and party at his home in Maida Vale. The guests included Mr. A. L. Mocatta, Mr. and Mrs. F. Slevin, Mr. and Mrs. Reg Stoddon, Mr. and Mrs. F. Rubens, Mr. and Mrs. Norton Greenop, Mr. and Mrs. Albert Simner, Mr. and Mrs. Phil Thomas, Mr. and Mrs. J. A. Tunbridge, the Misses W. Keen, P. Keen and Comber, and Messrs. Charles Dunn and Bob Johnson.

During the proceedings, Mr. A. L. Mocatta, on behalf of the firm and staff, made a presentation to Mr. Comer of a gold wristlet watch as a token of appreciation of Mr. Comer's faithful assistance. References were also made to Mr. Comer's long service by Mr. F. Slevin, general manager, and Messrs. C. Dunn and J. A. Tunbridge.

All the guests contributed items to an informal entertainment, and the party proved a truly happy function, thanks in the main to Mrs. Comer, who was voted "a wonderful hostess."

Freddie Forbes in New Zealand.

We have received a letter from Freddie Forbes, who is at present in New Zealand. He says that owing to the advent of "talkies" in Australia their plans had to be altered to meet the changed conditions. He commenced with revue in Sydney, and went from there to New Zealand to play a repertory of musical comedy, giving six shows in six weeks, including "Sunny," "Lady be Good" and "Mercenary Mary," and had a good time despite the hard work.

Freddie says he has played quite a lot of cricket out there, and at the time of writing his team were undefeated.

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Army v. Civilian Musicians.

Mr. E. S. Teale, general secretary of the Musicians' Union, writes to the effect that an order regarding Army musicians accepting civilian engagements was made in the last Labour Administration by Mr. Stephen Walsh, the then Minister for War. Replying to a question on February 14, 1924, Mr. Walsh said:

"Army bands are not allowed to accept private engagements, unless at least twenty-five bandsmen, or in case of indoor engagements, twenty bandsmen, are required. They are, further, not allowed to accept engagements which would interfere with military duties. The attendance of Army bands is in response to a public need, but they are not permitted to accept engagements at less than the fair current rate charged by civilian bands in the same locality."

Mr. Teale adds that the Union has had on many occasions to complain of the breach of the old order.

It seems incredible that a regulation made by the Head of a National Department should be so entirely disregarded. A couple of weeks ago I gave instances where, during the past year, in the South-East district of England alone, no fewer than 66 Service bands, comprising 1,716 musicians, were thus engaged, and did 271 full weeks and 83 odd days, all this in addition to the numerous Army musicians who hold cinema and other engagements.

Mr. Thomas Shaw said the other day that that he had had instructions issued forbidding the practices referred to and the question arises—is the Minister going to be obeyed or is he not? Surely some penalty is imposed! Clearly, the thing for the Musicians' Union to do is to make representations in the proper quarter so that the responsibility for transgressions of the order may be placed and the vaunted discipline of the Army maintained.

The "Two-Job" Man.

Meanwhile my correspondent, "Tympanist," writes that the management of the particular house about which he wrote last week has replied to the Ministry of War's order by disposing of the entire band and installing "talkies." "The prospect of any future benefit coming to the aid of the unemployed civilian musician seems very distant, he writes. The order is so given that it is practically of no help to us that are out of a job. What is wanted is work now, before we are all starving, or without instruments, which will have to be disposed of to feed our dependants. In face of the published facts that the Western Electric Sound Company are installing their sets into about twenty cinemas per week, I consider it is high time for all professional musicians to take some organised action towards getting those part-time double jobbers out of the jobs which they have no right to hold now that so many professionals, with no other calling, are out of work. Of course, those benefit concerts that are being organised by the M.U. are a little help to a few, but charity does not meet the case, and is not wanted. We want action that will find work now, not when existing contracts are terminated, and a law prohibiting any man or woman in full-time occupation from accepting other full-time work outside his insurable trade. In one town 90 per cent. of the musicians in cinemas and theatres, etc., are railway employees doing eight hours a day, and regular jobs in theatres."

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Geo. Louis Zalva in Edinburgh.

Taking advantage of being in Edinburgh over the week-end, writes my roving correspondent, I ran out to Hawick, in Roxburghshire, to have a chat with an old friend, Geo. Louis Zalva, who has an interesting seven piece combination at the King's Theatre there. They specialise in

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By VIATOR.

The Holborn Restaurant.

I met Mr. Raymond de Courcy when I looked in here last week. Mr. De Courcy has charge of the bands at both the Holborn Restaurant and Frascati's, and I had the pleasure of telling him just how much I appreciated his good work, both from an orchestral and dancing point of view, as well as for cabaret. Miss Olga Bielova and Miss Marjorie Dawe, just described as dancers, provided the cabaret here last week. The evening of my visit saw the show performed in the Community Chamber, the restaurant proper being occupied by a large and distinguished company. The first lady of the duo to appear—I don't know which was which—looked very attractive in varicoloured spangles. She was barefooted, and had on anklets and armlets, and a pretty head of dark hair that well suited the Eastern dance she so cleverly executed. Some of her "turns" were marvellous, and she mimed amazingly well. Her hand movements all suited the theme of her dance, and when, at the finish she fell prostrate on the floor, there was applause in plenty for her fine effort. Her partner appeared next and executed a very smart dance, mainly on her toes. Her somewhat abbreviated black costume, with hat, provided a sparkling diamond effect. This lady had a fine figure, and some of her classical movements, particularly on her toes, were exceedingly well done. There was a short interlude for these two ladies to change, during which Mr. Lionel Paulus' fine orchestra here contributed a selection, and then Miss Bielova and Miss Dawe appeared again in a concerted item. One of them was dressed as a boy with long blue trousers, and the other in a dainty pink gingham gown and bonnet with doll-like make-up, and they contributed an old time dance that was most fascinating. Their clever finale brought down the house.

The Cosmo.

It is always a pleasure to be met by Mr. Jesse Jacobsen's smile when one enters this popular Wardour-street Club, and when I looked in last week, he told me of fresh records broken here. Mr. Bert Wright, the juggling dancer, was a big attraction. His tumbling is great, and he has a sense of eccentric fun that gets the most out of his act. He appears as a kind of old tramp, but with "tortoiseshells" and bag in hand. From the latter he extracts clubs and other implements, with which he juggles cleverly, and his dancing of the acrobatic kind is a gem. His final dance, in which he turns over and over again is particularly good. André Louys and Silvia, described as "The Dancing Stars from Paris," were the other turn. The first effort was a clever little humoresque in which they were dressed as French sailors. "Three O'Clock in the Morning" sees them waking up, and they contributed a very smart hornpipe dance. Some very clever facial play adds to their success—the kind of empty void expression that worked well is extremely funny. Their second effort is of a more classical variety, and the lady wears a pretty silver frock with fringe skirt for this, whilst her partner is also attired in silver. This is a kind of classical tango, in which they excelled, and I thought the movement where the man holds the girl in mid-air a particularly beautiful one. This week, the Cosmo's own particular favourite, Miss Nina Doria, pays a quick return visit.

The Queen's Hotel.

Irna Roselli and Clary Wright proved as popular a turn as has been seen in cabaret at the Leicester-square hotel. Mr. Wright got a great reception for his opening number, called "I'm a Dreamer, Aren't We All?" which he sings and fiddles to at the same time. This gained him loud applause, and Hugo, particularly, just revelled in this fine song. "King for a Day" saw Miss Irna Roselli looking most attractive in a white ballet frock. She dances in superb style, whilst Mr. Wright accompanies her on his violin. "Wake Up, Chillun, Wake Up," makes another good dance for Miss Roselli, and she also dances whilst Mr. Wright sings "Baby, You've Got the Right Idea." "Tip-toe Through the Tulips" must also be mentioned as one of the best efforts of this talented couple. The girls, of course, are in excellent form. In their pretty pink frocks with lace frills, they sing "Climbing the Stairs Into Your Heart" and dance as beautifully as ever. "Sing a Little Love Song" is another great number for this delightful quartette. Harry White and his Band continue to render yeoman service not only for the cabaret, but also for general dancing.

The Locarno.

There was the usual excellent crowd present here on Club Night, last week, and Mr. G. Macdonald, the manager, also, as usual, presented an excellent cabaret show. Frank Melbourne, the Australian bell-boy, opened it. He was dressed in a page boy's suit of green and, besides putting over some very clever club juggling, he danced and tumbled in fine style. The Four Carlos proved that what I have previously written about them is endorsed by public opinion, certainly Locarno opinion, and they had enormous receptions at this beautiful Streatham Hill dance hall. The two men and two ladies who form the quartette are remarkable performers, and in individual items, duos and altogether, they present an act that gets there every time. I have never seen a show in which the ladies are thrown with such daring, yet with such amazing precision, and, oh, exceedingly graceful. All their work bears the hall-mark of artistry, and they are a real joy to watch.

Locarno Eccentric Dancing.

An Eccentric Dance Competition will be held at the Locarno Dance Hall, Streatham Hill, on the evening of Friday, March 14th. The competition will be divided into two classes, one amateur and the other professional. Those wishing to compete should get in touch with the management at once with a view to arranging for rehearsal. It is anticipated that a number of agents and booking managers will be present.

Wimbledon Palais de Danse.

They put on a special cabaret for the London and Southern Counties Amateur Dancing Championship's grand finals held here last Wednesday. More about the evening will be found in our Bands and Bandsmen columns, and I will just deal with the cabaret here. The Sixteen Klifton Kabaret Kids and the Eccentricity Boys provided the show. The latter were evidently the members of the special orchestra, who indulged in "stunts" on the floor of the Palais with their instruments. The Klifton Kabaret Kids opened with their jockeys and teams of horses dance, which was well received, and followed with a kind of wedding scena in song and dance.

Items.

Mr. W. Foster Horsfield writes me that his firm has been appointed sole booking representatives for Romanos, in the Strand. Acts suitable for cabaret there should communicate with W. Foster Horsfield, Ltd., at 38, Sackville-street, Piccadilly, W.1.

BANDSMEN

HERE, THERE & EVERYWHERE WITH THE MELODY MAKERS

EDGAR WHITE.

original interludes and I liked "A Change of Air," which was one of last week's features. George arranges nearly all these himself and in the case in point, I was struck by the fact that he had contrived to suggest a musical world's tour without using the usual hackneyed tunes associated with a "switch." Another useful accomplishment is their "doubling" for jazz.

Coming from an old theatrical family, George has the natural gift of showmanship. His parents ran an act known as the Zalva Trio, and his father was also in management in Yarmouth and Scarborough, later running a successful variety agency at Newcastle, whilst his uncle, Alf Cruikshank, is well known as "Cruikshank, the fool of the family."

As is to be expected, our conversation over tea turned from "cabbages and kings" to "talkies," and after hearing some of the views put forward by my friend I was convinced that his argument has much in its favour. Briefly, he considers that, taking a long view, although musicians are going through a bad time at the moment, the public are getting used to having a "talkie" or sound accompaniment that has been especially prepared for the film being screened; and that they will eventually tire of hearing this reproduced mechanically. At the same time, they will want to hear properly fitted music played by a human orchestra—then will the musician come into his own, although possibly the spoken word will still take the place of silent sub-titles. He dreams of a cinema in the not too far distance where there will be an adequate orchestra and concert artistes will be featured, whilst the film will take a secondary place. Not only is it possible but quite desirable that the "talkies" should be accompanied by a real orchestra. Before going to Hawick, Mr. Zalva had orchestras at the Scala, Newcastle-on-Tyne, the Grand Central Cinema, Glasgow, etc.

English Band's Triumph in Germany.

I hear that Bobbie Hind is adding greatly to his laurels on the Continent. According to the programme of the Thalia Elbersfeld, where he topped the bill, there was a record attendance of 48,254 in one week. Bobbie was obviously the attraction because it was stated that owing to the engagement of the band prices were raised all round.

Campbell Connelly's Orchestral Manager.

The portrait below will be recognised by the cheery smile as that of Leslie Holmes, the new orchestral manager of Campbell Connelly's. Mr. Holmes is kept very busy seeing callers and providing artistes with the best the firm provides. He tells me that the March issue of orchestrations will comprise "At Twilight," "It's An Old Spanish Custom," "Beside an Open Fireplace," and "Lonely Troubadour."

MR. LESLIE HOLMES.

Wimbledon Palais de Danse.

There was a big crowd present at the London and Southern Counties Amateur Dancing Championship Grand Finals at Wimbledon Palais de Danse last Wednesday. Introducing the finalists, Mr. Herbert Mason, who is in charge of the fifteen Gaumont British dance halls, confirmed what I have often written here about there being no wane in dancing but rather an increase, by saying that the profits for 1929 were up on 1928 and that the profits so far for 1930 were up for a corresponding period of 1929. I thought it was a very kind and graceful remark of Mr. Mason, although of course so thoroughly deserved, to pay such a tribute of thanks to Mrs. Nichols for the splendid work she had done during her eight years' management. I heartily endorse all that he said.

There were three bands in attendance, Al Lever's Wimbledon Dance Band (competition band), the Kildare Four and the New Symphonic Dance Orchestra (sixteen pieces). The Grand Final judges were Mr. H. St. John Rumsey, Mr. G. K. Anderson, and Miss Barbara Miles. Miss Wells and Mr. Wells, of Wimbledon, were first in the fox-trot and second in tango and waltz, and were runners-up to the champions, Miss Ansley and Mr. Pike, of Tottenham, who came second in the fox-trot and first in the waltz and tango.

Miss Jacqueline Logan presented the prizes to the winners in the early hours of Thursday morning. Mr. W. Darragh was M.C. The cabaret is dealt with in our Club and Cabaret column. Mr. Phil Thomas, of Feldman's, and Mr. Billy Boughton, of Cecil Lennox, Ltd., were among those present.

Rhyl Pier to Re-open.

The pier at Rhyl, which has been derelict since 1912 and was purchased by the Rhyl Council for £2,000, is in process of reconstruction. The chairman of the Road Committee has announced that the new pier will definitely be opened at Whitsuntide.

Dance Bands and the Film.

Maurice Winnick tells me he has been very busy with film work for British International for "Atlantic." He was featured with his own band in "Harmony Heaven" and recently arranged the score to accompany "Piccadilly Nights." This week he starts with Gaumont for "Greek Street."

A Band for Minehead.

The Minehead Urban District Council are inviting tenders for a high-class band to perform on the Esplanade, Minehead, for a period of ten weeks from July 7th. The band is to consist of at least eight performers and to give performances mornings and evenings on week-days and afternoons and evenings on Sunday. References and tenders, stating kinds of instrumentalists, should reach W. H. A. Thorne, Clerk to the Council, 3, Banks-street, Minehead, Somerset, not later than noon on March 6th.

A New Horatio Nicholls' Number.

The air of the Riviera has had an inspiring effect on Horatio Nicholls, the immediate result of which is a new fox-trot ballad called "The Sunshine of Marseilles," the words by Jos. Geo. Gilbert. The song was transmitted to London, and within five days was scored, arranged, printed and published. The number has a taking tune with a refrain that lingers in the ear.

Au Revoir to Allan Fraser.

Mr. Allan Fraser, the Australian violinist, returns to Australia on March 5, after fifteen years' success in London. His intention was to study for a few years and then return, but owing to his many successes, large teaching connection and a professorship being offered at Trinity College, a short stay lengthened into one of considerable years. Mr. Fraser wishes his many friends good-bye, and has promised, in return for the extreme kindnesses he has received in London, to keep in touch with me and forward his address from the land down-under, where he will be pleased to do his utmost for any artist visiting Australia.

A Youthful West End M.D.

Mr. Ferdinand Rees, the clever M.D. at Maskelyne's, is probably the youngest conductor in the West End of London, as he is only now nineteen years of age, and has held his present position for some twelve months. He was musically educated in a good school, having studied under Ketèlbey and Albert Sammons, and for a period toured with Greebe as solo violin. Mr. Rees comes of a musical family, his grandfather having been the leader of the Covent Garden Orchestra. During the period of Mr. Rees' studies he played various concertos, accompanied by an orchestra of fifty under the baton of Captain Harry Idle, with much success. As M.D. at Maskelyne's, Mr. Rees shows remarkable versatility for one so young, being a very skilful fitter to the various turns and tricks offered there, in addition to finely played solo selections. The personnel of the orchestra under Mr. Rees is: Repetiteur, Dave Lewis; sax, doubling clarinet, Victor Price; bass, doubling trombone, James Noble; drummer, William Wheeler; and pianist, Mme. Rita Desmond Rees. This clever young man has aspiration for recital work, for which he seems admirably adapted.

MR. FERDINAND REES.

Musical Wedding Bells.

An interesting event took place on Saturday—the 15th instant—when Pat Halpin, on the Radio Staff of the Lawrence Wright Music Co., was married to Miss Gladys Barrand, of Slough. The wedding took place at Marlocs-road Registry Office, and an informal reception was held at the flat of Mr. and Mrs. Halpin afterwards.

Among those present were the parents of the bride and bridegroom—Mrs. Halpin and Mrs. Barrand; Mr. and Mrs. Potter, Mr. and Mrs. Jimmy Phillips; Messrs. Billy Summers, Hugh Charles, Teddie Summerfield, Denis Harper, Irwin Dash and Jimmy Lalley; the Misses Hain, Donelly, Neale and Mallett. Mr. Halpin's father was the late John Halpin, the well-known theatrical manager, agent and playwright.

The bride and bridegroom had many beautiful presents and wish to thank numerous friends for their kind thoughts and wishes.

VARIETY IN THE CINEMA.

By VIATOR.

The Stoll.

So popular, apparently, was the stage show at the recent anniversary celebrations here that with only one week intervening what was called a surprise presentation was seen here last week. It was under the direction of Alexander Oumansky, former director of presentations at the Roxy Theatre, New York, and was one of the most artistic I have seen. The stage was made full use of by the pretty woodland scena, with shimmering water and a rising moon in the background; whilst one could just discern figures resting on two mossy banks that stood up on either side of the stage. It was a most delightful picture, and the pretty vari-coloured lighting added to its attractiveness. A corps de ballet of twelve was assisted by one lady and two male principals, and they all danced exquisitely. The dancing, with the men holding whips, was well executed, and so were the series of acrobatic movements, including the splits in a kind of rapid formation. Solos, duos and trios for all the principals were included, and there was one particularly thrilling moment when the lady jumped from one of those aforesaid mossy banks into her partner's arms. Another very clever movement was the one where one of the men holds the girl's ankles and the other her wrists, and they swing her round and round and over their heads in a wonderful way. The troupe work of the other dancers was excellent, and the whole show well deserved the hearty applause it received when I looked in. The big surprise last week was the showing for the first time of what is called the "big screen." I saw most of the film "Tembi" on this, and thoroughly enjoyed it. This new invention is certainly a wonderful discovery. "Sunnyside Up," and "Marry Tate in a Talkie," "Selling a Car," are this week's film attractions at the Stoll.

The Regal, Norwood.

It was a great pleasure when I visited this beautiful new landscape house close to Tulse Hill Station, last week, to be welcomed by Mr. William Pepper, who used to be at Shepherd's Bush Pavilion and is now manager here. Mr. Pepper bore no outward or visible signs of any ill effects resulting from his visit to various night-clubs and cabarets in the West End to find the artistes for last week's Regal presentation, entitled "Rainshine." I must congratulate him on his "finds," and also Mr Bert Brownhill on an excellent production. It opened with "Rain," a realistic storm effect, the lightning flashing and the thunder reverberating through the whole house. The curtain goes up and the Duncan Girls are discovered, each with an umbrella in front of them. Through the gauze, we see Mr. Maurice Cauby and his fine orchestra and we hear the strains of "Singing in the Rain." The gauze curtain ascends, and the Band and the Girls are joined by Mr. Micky Francis, Mr. Bert Brownhill and Miss Jocelyn Yeo, and they all make the most of this fine number. "Lucky We Two" gives Miss Yeo and Mr. Francis opportunity for some smart patter, singing and dancing, and Mr. Brownhill gets plenty of laughter and approbation for his capital rendering of "My Borstal Bags." "The Pagan Love Song" is beautifully played by the band; Miss Myrtle Wintern executes a kind of acrobatic contortionist dance to it very cleverly, and that charming octette, the Duncan Girls, looking most attractive in their delightful costumes, also dance in fascinating style. "So Long As England Is" proves a great burlesque number put over in just the right style by Messrs. Bert Brownhill and Micky Francis, and for the finale, the whole company appear on the stage in "Shine," as the last scene is called, when "Painting the Clouds With Sunshine" is sung and danced by all of them. Mr. Pepper told me that whilst variety is to be a regular feature here, the aim is to present it as a stage show, rather than as individual items.

Empire Kinema, Ilford.

Mr. Sam Martyn, the proprietor, and Mr. Charles Adams, the manager here, still keep the flag of variety bravely flying. Mr. George Crowther's excellent voice and style found great favour with patrons in a good comedy number, entitled "Maggie, What Have You Been Up To?" and a sentimental one, called "I'm Only Little Mr. Nobody." Seprah, the Musical Sheikh, also contributed a fine musical show. He plays piccolo, flageolet and saxophone with equal ease. Among his successes were "On With the Motley," "Lily of Laguna" and the "Indian Love Call" from "Rose Marie." Mr. Jack Mayle is a comedian with plenty of really good and really new jokes, and a very neat step-dancer. Mr. Eddie Wood, late of the Carl Rosa Opera Company, was a big success. His excellent voice was heard to distinct advantage in "Your Mother and Mine" and "Just a Vagabond." That fine comedian, Harry Bedford, sang "I Do Like Originalities" and also "Sentry Go." In the latter many old-time music-hall tunes were introduced with marked effect. Mr. Olly Barrett, who has just returned to his native heath from U.S.A., brought the house down with his clever work on the banjo, violin and other instruments, and with his excellent comedy. "My Wife is on a Diet" and "When I'm Away from the World" gained him loud applause.

West Ham Empire Kinema.

Mr. C. H. Banks, the manager here, finds variety pays obviously, and puts on "stellar" attractions in consequence. Mr. Ernie Mayne was one such last week, and the "great" comedian kept houses in roars of laughter with his songs and funny business. He was an enormous success, and so were Scovell and Whelan, whose act is always one that goes well. There is an artistry in all they do that is delightful. Nell and Brady Shaw, the other turn, also had a hearty reception for some particularly clever comedy, singing and instrumental work that went enormous. Three great acts these!

Items.

Jack Hylton and his Boys, who were a big success at the Brixton Astoria last week, are at the Davis Theatre, Croydon, this week, the first stage show there for some time.

Balliol and Merton, Scovell and Whelan, and Earl Franklin are the variety attractions at the Brixton Astoria this week.

THE EMPIRE, SHOREDITCH.

How many times the majority of the audience at the Empire, Shoreditch, on Monday evening, had seen that classic of the music-hall stage, "Mumming Birds," before is a matter of conjecture, but from the reception it was given and the bright and fresh air about the turn it might have been a brand new act. Indeed, we have rarely seen it go better. Anna Rogers is another attraction here—a juvenile impersonator of undoubted talent. Some of her "impressions" are remarkable in their similarity to the artiste impersonated—the two Houston Sisters, for instance. They themselves might have been on the stage and not Miss Rogers. That of Ann Suter, too, was extraordinarily clever and illustrative of her keen observation in every detail. A well devised song and dance act is that of Ross and Jerome, programmed as "Love Mania." In it are introduced the Six Rose Girls, who dance well together, but it is the speciality dancing of Ross and Jerome that makes the biggest appeal; it is beautifully done. Like the last-mentioned pair, Morris and Vane—"those boys," to quote the programme—appear as a couple of immaculately-clad boys in evening dress. They are a most amusing pair and their act at the opening performance of the week was warmly received. The Juggling Demons, club-jugglers whose very accuracy gives one a false impression of the difficulty of executing such feats, and the Hind Sisters and Revel, a trio of loose-limbed and facile dancers are two other excellent turns. To complete are Sumitra and Sanyasi, snake charmers; Kathleen Hewson, "The Personality Girl," and the Six Stylish Steppers.

THE METROPOLITAN.

There is a very imposing lot of stars at the Metropolitan, Edgware road, this week. Let us do the polite thing and mention the ladies first. Miss Lily Morris is one of them. Miss Morris needs, of course, no introduction. Sufficient to say that she is in her best and brightest form and so successful that her audience cannot bear to let her go. Nor is Miss Nora Delaney a stranger to music-hall patrons. There is a clear-cut stamp about her male impersonations which makes her always a delightful artiste to watch. The preceding turn, Jack Stocks, is a "woman-hater." We are prepared to pardon an apparent lack of chivalry in one so amusing. Truly, here is an entertaining misogynist, if you like. The programme is opened in brisk style by Mr. Lou Radford, an xylophonist who sets about his business with a fine verve.

For a real bit of knockabout fun it is always safe to turn to Joe Boganny and his many-sized assistants. Whatever Joe and his merry satellites exploit you can be sure of a fine hearty laugh. Nowadays, the theme is things scholastic and, as per programme, it is "some school." Mr. Bob Fisher is another fellow who knows how to tickle your risible faculties and who uses his knowledge to good purpose. There is a wealth of humour in his anecdotes. But that isn't all. You have got to hear Bob sing! The term "golden-voiced" might not inappropriately be applied to his efforts. We must not forget the good work put in by Mr. Jack Wynne and company in his present sketch, "The Last Straw"—a neatly written effort—whilst Wallau and Partner conclude the programme with their clever trick-cycling and juggling.

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NEW NUMBERS REVIEWED.

By A SPECIALIST.

Horatio Nicholls' Latest.

"The Sunshine of Marseilles," a song fox-trot, words by Jos. Geo. Gilbert and music by Horatio Nicholls, is the latest to hand from Lawrence Wright and Co. The number has a spirited theme which hastens on with a bright melody to the special chorus which is introduced by trumpets. Here the trombone picks up the melody, giving just a hint of reluctance at the thought of the end of the travels mentioned in the ballad, but the violins and clarinets keep the care-free spirit of the music before the mind. The band parts of this excellent number have been arranged by Stan. Bowsher.

"The Plumber's Opera."

From Hawkes and Son, the London Agents of the American publishers, I have received a witty little opera entitled "The Plumber's Opera." It is written and composed by John Odell, is in three acts and a prologue, and has a cast of five characters. The scene for the whole opera is a sitting-room.

The opening bars are reminiscent of the prologue from "Pagliacci," but are none the worse for that. Prologue then introduces the opera in recitative. It is, to quote the author's words, a simple story of domestic tragedy of how "disaster upon disaster crept until a happy house in ruins lay."

But the opera is no tragedy. It is full of fun—pages upon pages of laughter. The orchestra have their own private jokes in the musical directions; for instance, the love theme in one place is directed to be played "Con Molto Marmalado." The curtain rises upon a homely scene—husband and wife at peace; the directions "Andante Domestico." This happy state does not last, for the hissing sound of water is heard, and with the exception of one brief interval continues throughout the entire production. A maid enters with the news that a pipe has burst, and confusion reigns. The wife divides her time between appeals to the plumber on the telephone and instructions to the maid, the husband behaving in the superior manner usual under such circumstances. The finest piece of writing in this act is a march, "Behold I go to fetch a jug and basin," the melody of which lies with the maid (contralto). This march occurs first as a duet and finally as a trio between husband, wife and maid. Another fine trio is, "At last she has succeeded," the reference being to the success of the wife in reaching the plumber by 'phone.

Soft tragic music introduces the second act. Three days have passed, and the characters are disclosed mopping up water and singing a doleful ditty, awaiting the plumber, whose theme when he does arrive is pompous, until he finds it necessary to fetch his mate, when it becomes almost fiendishly joyful. Act III. abounds in splendid music and is the best in the opera. Another three days have passed and tragedy is forecast by the music, the maid carrying over the opening dirge of Act II. as a solo. This is broken off by a pretty duet for the husband and wife in minuet time announcing the return of the plumber. That individual's approach is heralded by a few measures of noble fugue. He enlists the help of the family and while about their errands he presses his suit on the maid. Their duet, "Oh! wondrous man. Oh! wondrous maid," is the gem of this act. The plumber's mate, however, mends the wrong pipe and, refusing to do more work, goes home. Since the plumber himself cannot mend the pipe without a mate, he accepts the maid as substitute, the unhappy wife and husband remaining to be engulfed by the rising waters in one another's arms.

The small cast, the economy of scenery, besides the delightful humour of words and music, recommend this work particularly to the notice of amateur societies.

Youth at the Piano.

A suite for piano, by Ernest Austin, entitled "Through the Eyes of Youth," comes from Metzler and Co. The suite comprises six short pieces of attractive simplicity. The first one, "Sunny Skies," has a melody dancing along in gavotte time, a waltz in quieter tone, entitled "A Whisper of Spring," follows; a "Reel," which comes next, is one of the best in the book. This piece is in Scotch traditional style. "A Song of Autumn" is in direct contrast to its predecessor, being slow in movement. A sequence of semiquavers and quavers gives the impression of the twisting and turning of the falling leaves. Then we have an allegretto, "Song of the Daffodil," which I like for its simple beauty, and finally "A Little Fantasy," a simplified version of extracts from Adams' opera, "Alphydan."

This suite is eminently fitted for the young musician who wants to combine recreation with instruction.

A.L.S.

Vine and Russell.

With their new act by Blanche Merril, that versatile pair, Vine and Russell, have achieved instant success around the Stoll, D. J. Clarke and G.T.C. tours, and this week are appearing at the Coliseum. Douglas and Alan enjoyed a remarkable success last year in Africa and Australia, playing fourteen weeks in Africa and twenty weeks in Australia.

MUSICAL COPYRIGHT BILL.

PERFORMING RIGHT SOCIETY CRITICISED.

At the meeting of the Select Committee of the House of Commons which is considering the Musical Copyright Bill, on Thursday, evidence was given by Mr. Harold Kear, Assistant Secretary of the International Council of Music Users, Ltd. He said that the composers claimed that they should be free to decide the price at which they would sell the right to perform their music. The Council entirely agreed with this principle when it was applied to individual pieces of music, but strongly emphasised that under the régime of the Performing Right Society this principle of freedom was entirely one-sided. The society was free to fix its price, but a person who wished to perform music in public was not, in practice, free to cut the society's music out of his programme because he did not know and could not ascertain what that music was. If he took a licence from the society and paid its fee, he still was neither free to play what music he pleased nor safe if he did so. The action which necessitated the formation of the council was the raising of fees by the society.

It had been urged that if an exorbitant fee were charged for some particular piece there was an increased demand for other pieces for which lower fees were demanded, so that the public was protected against harsh and unreasonable charges. This, however, was fallacious; there was no such thing as a fee for a particular piece of the society's music. The society issued its licences for the whole repertoire, and granted the right to perform any or all of the pieces for some fixed period. It had been stated that the council's members wished to perform music without paying anything to the composers. That was utter nonsense.

The Performing Right Society, when bringing an action for infringement, usually applied for an injunction, and costs in an action for an injunction were always on the High Court scale, no matter how small the damages. The society, in order to intimidate persons who had not taken its licences, had had leaflets printed setting out High Court judgments in cases of injunctions where the costs had exceeded £300.

"To sum up," said Mr. Kear, "we consider that legislation embodying the following principles is urgently necessary for the protection of the public:—(a) Any copyright owner wishing to reserve the performing rights in music should state so, and give his name and the date of publication on the music itself. (b) There should also be stated on the music the fee or the scale of fees required for its public performance."

The Committee meet again tomorrow (Thursday), when Mr. Percy Broadhead, President of the Provincial Proprietors and Managers Association, will give evidence.

Rigo's Return.

Rigo, the celebrated Magyar violinist, is coming back to the Hungaria Restaurant on Saturday. He will be warmly welcomed by many patrons of the Hungaria Restaurant, where he played for so many months after the opening.

NEXT WEEK'S CALLS.

(*Continued from page 7*).

STAMFORD HILL.—Two Cottrills, Rome and Leonard, Fyne and Gerrard.
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UPTON PARK.—Bert Terrell, Les Charliers.
(Times of rehearsal 11.30 Monday and Thursday respectively.)

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Speed and Sparkle."
AYR GAIETY (reh. 1) (Flat Pitch).—"By Candle Light."
BATH PALACE THEATRE (reh. 1).—"One Darn Thing After Another."
BELFAST EMPIRE (reh. 12.30).—"Mermaids."
BOURNEMOUTH PAVILION (reh. 1).—"The British Ballet."
COVENTRY HIPPODROME (reh. 12).—"Pleasures."
EXETER HIPPODROME. — Frank H. Fortescue's "Give and Take" Co.
HEREFORD KEMBLE THEATRE.—"The Perfect Wife."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—Alf E. Dodds presents "Something New."
KING'S LYNN THEATRE ROYAL (reh. 1).—"Tiny Town Follies."
MIDDLESBROUGH EMPIRE. — "Glad Rags."
NEWTON ABBOT IMPERIAL CINEMA.—Zoe Corner and Bernard Knowles.
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